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It is a cause for satisfaction that the work was not broken off, but only delayed; for, now that it has appeared, it must be pronounced one well worth waiting for. It is characterised throughout by the admirable thoroughness with which Bishop Lightfoot does all his literary work, for I do not know any writer who inspires his readers with more just confidence that no work has been scamped, that on every question all the available evidence has been laid before them, and the arguments on both sides fairly presented. The conclusions at which he arrives are generally so much in accordance with my own that I should be a suspected witness if

I praised his sobriety of judgment and the general soundness of his decisions; but whatever disability attaches to my judgment in this matter attaches equally to that of most of his readers. And certainly if the decisions of a judge be such that those who have heard him sum up a case are irresistibly led to adopt his conclusions, one must show good reasons who ascribes this result merely to the ability with which the cases have been stated, and refuses to acknowledge that it is the substantial equity of the decisions which has gained assent.

I own I was one of those who had regretted that Bishop Lightfoot should have turned aside from the work on which he had embarked of commenting on St. Paul's Epistles to that of editing the "Apostolic Fathers." The appearance of the present volumes puts an end to my regrets; and I acknowledge now that it is more likely that some other scholar, working on the model Bishop Lightfoot has set, may complete whatever he may leave unfinished of commentary on the Pauline Epistles, than that we should have obtained from any one else such an edition of Ignatius and Polycarp as that which he has given us. For one thing, the Ignatian field was that in which far more work remained to be done. It would not have been possible, in the case of any book of the New Testament, to collect such a mass of new materials as are here brought together both for the determination of the text and the illustration of the history. Our author informs us, in his preface, that he was not diverted by any new attraction from his work on St. Paul, the Ignatian question having excited in him keen interest nearly thirty years ago, and having ever since engaged his attention in the intervals of other literary pursuits and official duties. In fact, the project of forming an edition of all the Apostolic Fathers was but the enlargement of a plan for which his interest in Ignatius was the motive.

In saying how much remained to be done for Ignatius I am wise after the event, for it is only by comparison with the Pauline Epistles that this field can be described as little worked. In particular, Zahn, in his work *Ignatius von Antiochien* (1873), and his subsequent edition of *Ignatius und Polycarp* (1876), had investigated the Ignatian question so thoroughly that it seemed difficult for a successor to add much to his results. And though some important gleanings were made by Funk (*Apostolic Fathers*, vol. i., 1878, vol. ii., 1881), chiefly in respect of the spurious long form of the Epistles, yet the advance made by Funk on Zahn was quite insignificant compared with that made by Zahn on his predecessors. It would, no doubt, be rash to describe the present edition as "final," yet it is difficult to say what more could be done either in the way of verification of authorities, or in the collection of illustrative matter, than has now been accomplished. In constructing his text Bishop Lightfoot has trusted to none of his predecessors, but has either personally examined the MS. evidence or has had new collations made for him. Some of his authorities are now used for the first time; and the list of these would have been longer if it were not for the length of time during which the work has been going through the press, in consequence of which he

has in some cases lost his priority of publication. For example, Bryennius, in the preface to his edition of the *Didaché*, tells how Lightfoot, whom, by a pardonable error, he describes as an Oxford professor, obtained from him in 1877-8 a collation of the Constantinople MS. of the longer Ignatius; but, for some reason unknown to him, was prevented from editing it, and how he then gave another collation to Funk, whose edition appeared in 1881, thus getting four years' start of the previous applicant.

In the present edition the value of each of the authorities for the text is carefully tested. As charming examples of the author's critical skill may be mentioned his proof (p. 111) of the worthlessness of a MS. which purports to be a transcript by Leo Allatius of a MS. in the Vatican library, but which is here convincingly shown to contain only a made-up text, in the construction of which printed editions have been used; and a similar proof (p. 116) that a MS. on which an argument had been founded by Pearson is really derived from Morel's printed text of 1562. The present edition is furnished with a complete apparatus of illustrative matter, which saves the student the necessity of turning to other books, there being chapters of "quotations and references" which give at full length, with annotations, all the passages from ancient writers, down to the end of the ninth century, which throw light on Ignatius. There are also dissertations on several questions raised in the course of the enquiry. Thus the study of the history of the martyrdom of Ignatius is facilitated by a complete discussion of the chronology of Trajan's reign, and that of the martyrdom of Polycarp by a dissertation on the office of Asiarch. But what most readers will regard as giving the book its highest value is its complete vindication of the priority and genuineness of what our author calls the middle form of the Ignatian epistles. The case, indeed, had been so ably argued by Zahn twelve years ago as to bring conviction to my own mind; but his work had been generally neglected by those who were too strongly wedded to the view which had become traditional in their school to trouble themselves to hear arguments on the other side. But it will not be easy to treat with like neglect so important a contribution to the literature of the subject as the present volume. In this, Zahn's arguments are restated with admirable clearness, and are reinforced with so many additional proofs that, in my opinion, a man must be argument-proof who shall hereafter deny the genuineness of the Ignatian letters known to Eusebius.

The present review is scarcely likely to be read by anyone who will need explanation as to the three forms in which the Ignatian letters have circulated. These are (1) the longer form, in which the epistles circulated for centuries, and in which alone they were known at the time of the revival of learning. This form contained a collection of twelve letters, or (including a letter not from but to Ignatius) thirteen; but when the question came to be investigated, just suspicions of interpolation arose from the fact that only seven letters were known to Eusebius, and that the quotations from Ignatius in early writers



differed a good deal from the current form. (2) The shorter Greek, or, as it is here called, the middle form. The recovery of this form presents an interesting chapter in the history of criticism, as affording an example of the fulfilment of a scientific prediction, resembling that of the discovery of the planet Neptune. Archbishop Ussher took notice that the quotations from Ignatius in three mediæval English writers coincided in form with those of the early writers, whence he inferred that MSS. of this form must at one time have circulated in England, and predicted that if search were made such would be found. And so it proved; and Ussher was thus enabled to edit a Latin Ignatius of the early type. The greater part of the corresponding Greek was almost immediately after recovered and published by Voss, and the text was afterwards completed by Rinnart. Bishop Lightfoot calls attention (p. 84) to another instance of Ussher's sagacity in predicting that further light would be thrown on the Ignatian question by the recovery of an Armenian version. (3) The short or Syriac form. This became known through the publication in 1845, by Dr. Cureton, of a Syriac version from two Nitrian MSS. It contained but three epistles, and these in a much shorter form than even the shorter Greek. Cureton contended that in this Syriac form we had the genuine nucleus out of which the two current Greek forms were successively expanded. Cureton made many distinguished converts, including Lightfoot himself. On the other hand, the Greek Ignatius had many defenders; some of whom maintained that Cureton's Syriac was but a "miserable epitome made by an Eutychian heretic," while again, there were those who agreed with Cureton in holding the priority of the Syriac form, but did not admit the genuineness of either. The controversy raged fiercely for a time, but may be now said to have nearly died out, the Curetonian cause having been gradually deserted by its ablest defenders.

In the present volumes the claims of the longer recension are first examined; and, though these claims have now no advocates, a useful work has been done in presenting clearly and decisively the reasons for their rejection. There is now also general unanimity among critics as to the time when this longer recension was manufactured, namely, the last half, or perhaps quarter, of the fourth century. There are, however, two questions concerning the framer of this recension about which controversy still exists. One is as to his doctrinal views. The weight of critical opinion is in favour of the view that this writer was an Arian; but Lightfoot points out that the arguments in favour of his Arianism come much short of demonstration, and that he uses no language which might not have been employed by an orthodox man, vehemently opposed to Sabellianism and zealous to maintain the unity of God. Still, it seems to me that if there be not proof of his Arianism, there are, at least, grounds for vehement suspicion. In every theological controversy we are accustomed to find the extreme views on both sides separated by intermediate views shading off one into another by very fine gradations. Heresy very commonly arises in a too violent reaction from some opposing form of error; and it

often happens that men, themselves desirous to remain within the limits of orthodoxy, have more dislike of the error which the heretics oppose than of that which they affirm, and are, therefore, sorry that men whom they find much to sympathise with should be excluded from the Church. The line of distinction, therefore, between the Arians and those who were only Arianisers may be too faint for us to be able to determine on which side of it the false Ignatius lay, the grounds for suspicion being not so much what he says as what he refuses to say. But it is no guarantee of his orthodoxy that he is willing to give to our Lord the title God, this language being used without scruple by Arians, who, nevertheless, held that "there was when the Son was not." The other question still disputed is as to the relation between the false Ignatius and the interpolator of the Apostolic Constitutions. Lightfoot proves demonstratively that there is a relation of dependence between the two documents; but Ussher had believed that the same hand had been at work in bringing both documents to their present form, and this view has lately been very ably advocated by Harnack. Harnack's essay did not appear until after the section of the present work which deals with this subject had been printed, and, consequently, the bishop could only notice it in a couple of lines in the *corrigenda* at the end of the volume. He there contents himself with referring to what he had previously said as giving his reasons for believing the two documents to be the works of different authors. But the matter really deserves a new investigation with a view to this special question, for much of what had been said without direct reference to it is really not applicable. For example, the fact that blunders made in the Apostolic Constitutions are repeated by pseudo-Ignatius is equally explained whether we suppose that either writer was misled by his predecessor, or that the same man made the same mistake on two different occasions. The case would be different if it could be shown that the false Ignatius had misunderstood the Apostolic Constitutions, and had been led by them into a blunder of which they are innocent. If the two writers are found to be different, it will have to be decided whether the later writer was ignorant of the spurious character of much of the former work, and, if so, what interval of time it is reasonable to believe separated the two forgeries. The doctrinal tendencies of both are the same. Indeed, Mr. Ffoulkes, in his recent work, *Primitive Consecration of the Eucharistic Oblation*, quite passionately asserts the Arianism of the framer of the Clementine Liturgy. For myself I shall be better pleased if it turns out that we can be permitted to believe that the forgeries that made their appearance toward the end of the fourth century were all the work of one clever and unscrupulous man than if we are forced to recognise the existence of a school of successive forgers.

The next chapter of the bishop's work deals with the short or Syriac form of the Epistles, in the priority of which he had himself at one time been a believer; and if the Curetonian were the only form, or could be proved to be the primitive form, of the Syriac text, its claims might be maintained. But,

both indirectly, through the Armenian version, and directly, there is evidence of the existence of a Syriac version of the Ignatian Epistles corresponding to the Vossian Greek; and it is found to be on many grounds immensely more probable that the Curetonian is an abridgement of this version, than the latter an expansion of the former. To these considerations Lightfoot adds an argument founded on a minute comparison, made now for the first time, of the diction of those parts of the Ignatian Epistles which Cureton accepted with those which he rejected, establishing common authorship so decisively that we may count it as proved that the MSS. used by Cureton merely contain extracts from a version of the Greek Epistles, though we need not suppose the extracts to have been made with any heretical intent. The third form must be considered in another article.

GEO. SALMON.

#### TRANSLATIONS FROM VICTOR HUGO.

*Selections, chiefly Lyrical, from Victor Hugo.*

Translated into English by various authors; now first collected by Henry Llewellyn Williams. (Bell.)

*Translations from the Poems of Victor Hugo.*

By Henry Carrington, Dean of Bocking. (Walter Scott.)

Several considerations militate against Mr. Williams' design having more than a *succès d'estime*. Victor Hugo, whatever else he had or had not, certainly had a large unmistakeable manner—we do not mean a mannerism—which rarely left him, and is almost as recognisable in his earlier as in his later poems. Translation is gravely faulty, to say the least of it, if it fails to reproduce something of this manner, by some unity of treatment or of tone. But this is out of the question in a volume like Mr. Williams's, an amalgamation of translations new and old, literal and free, by translators of all powers and qualifications. Here are versions by Caroline Bowles and by "Father Prout," side by side with others by Toru Dutt and Prof. Dowden, Mr. A. Lang and Bishop Alexander: each has his manner, and we seem to see Victor Hugo's work in a mirror cut into facets. It is puzzling, almost bewildering. We almost wish the translations had been differently arranged, and the work of each individual translator put together, instead of being scattered up and down the volume.

On the other hand, the book can, and does, give a most impressive idea of Victor Hugo's range. Translators of every conceivable quality have found in him, and here give us in their own words, something they profoundly admired. The diversity of subject and treatment is marvellous—how much more marvellous was the single genius which underlies it and rouses it all! In endeavouring to make some critical selection among the many workers in this broad flowery meadow, we labour under some difficulty, from the great number of anonymous contributions, referred vaguely to *Fraser* or *Dublin University Magazine*, &c. We do not know whom, nor how many, we are criticising; and comparison becomes guess work.

Among the early poems, we give a high place to Mr. J. L. O'Sullivan's versions of

"Les Orientales" (pp. 47, 58-62, 66-9), as also to the very spirited "Lost Battle" (p. 53), which is signed W. D. This latter is too long to extract—its merit lies in its racing speed and vigour. Of Mr. O'Sullivan's versions we must give a specimen—it shall be the last stanzas of "Sara la Baigneuse":

Fancying herself a queen,  
All unseen;  
Thus vibrating in delight;  
In her indolent coquetting  
Quite forgetting  
How the hours wing their flight.

To the harvest-fields the while,  
In long file,  
Speed her sisters' lively band,  
Like a flock of birds in flight  
Streaming light,  
Dancing onward hand in hand.  
And they're singing, every one,  
As they run:  
This the burden of their lay:  
"Fie upon such idleness!  
Not to dress  
Earlier on harvest day."

This is not very solid poetry, but it is extremely airy and picturesque, and certainly gives the tone of its original better than most of these versions. The same may be said of the next, "Expectation" ("Monte, écoureuil"), by the same hand.

But, among the longer poems, Mrs. Newton Crosland carries off the palm with her "To some Birds flown away" (pp. 121-7), translated from "Les Voix Intérieures." It is an exquisite poem, exquisitely rendered. We can only give its grave and tender close. The poet begs the children, who have unknowingly burned some verses of his and been banished, in his momentary anger, from his presence, to return again:

"Children, whose life is made of hope,  
Whose joy within its mystic scope,  
Owes all to ignorance of ill,  
You have not suffered, and you still  
Know not what gloomy thoughts weigh down  
The poet-writer weary grown.  
What warmth is shed by your sweet smile!  
How much he needs to gaze awhile  
Upon your shining, placid brow,  
When his own brow its ache doth know. . . .  
Come back then, children! come to me.  
If you wish not that I should be  
As lonely, now that you're afar,  
As fisherman of Étréat,  
Who listless on his elbow leans  
Through all the weary winter scenes,  
As tired of thought—as on Time flies—  
And watching only rainy skies!"

The worst we could say is that the thought is Victor Hugo's, but the touch more like Mr. Matthew Arnold's.

The many versions by Toru Dutt are all interesting and some excellent, but her necessarily imperfect mastery of English makes them, like her other poems, uncertain and uneven. Often some emphasis or usage, familiar to any English reader, is unknown to the Indian lady, who, in her short life, felt so deeply the poetry of the West.

But nothing, we think, in the whole book is quite so good as two of Mr. Lang's versions—one grave, one gay; both admirable. The first is to be found on p. 111. It is from "Les Chants du Crépuscule," and entitled by the translator "More Strong than Time." It formed a gem, long ago, in *Ballads and Lyrics of Old France*, and those who read it there will welcome its reappearance. We should like to give it entire, but the last three

stanzas we must give. If there be anything finer in Victor Hugo's minor poems, or anything better translated anywhere, we have not seen it:

"Since I have known above my forehead glance  
and gleam,  
A ray, a single ray, of your star, veiled  
always,  
Since I have felt the fall upon my lifetime's  
stream,  
Of one rose-petal plucked from the roses of  
your days;

I now am bold to say to the swift changing  
hours,  
Pass, pass upon your way, for I grow never old.  
Fleet to the dark abyss with all your fading  
flowers,  
One rose that none may pluck, within my  
heart I hold.

Your flying wings may smite, but they can never  
spill  
The cup fulfilled of Love, from which my lips  
are wet.  
My heart has far more fire than you have frost  
to chill,  
My soul more love than you can make my soul  
forget."

Mr. Williams, or his printer—I hardly think it can be Mr. Lang—has substituted, in l. 7, "flee" for "fleet," and, in the last word but one, "love" for "soul": I have quoted from the original version, published in 1872.

The second of Mr. Lang's renderings is on p. 169—"How Butterflies are born." Here, also, there are minor changes from the original version, which do not all seem improvements; but the poem is charming.

Mr. Williams's own versions are of unequal merit. We regret that he tried his hand on such a masterpiece, such a "lyrical tragedy" as "Gastibelza" (pp. 138-40). This poem needs a poet to translate, as it has had one to praise it; it is:

"The crying of one for love that strayed and  
sinned,  
Whose brain took madness of the mountain  
wind."

And that mountain wind moans and whistles  
drearly through the utter hopeless tragedy of  
the original; but this is all Mr. Williams  
hears of it.

"I saw her pass beside my lofty station—  
A glance—'twas all!  
And yet I loathe my daily honest ration,  
The air's turned gall!  
My soul's in chase, my body chafes to wander—  
My dagger's filed—  
O! this chill wind may change, and o'er the  
mountain  
May drive me wild!"

May we call Mr. Williams's attention to a discrepancy in the translation on p. 275? He ascribes it vaguely to the *Dublin University Magazine*, but treats it as anonymous. It may have appeared there for aught we know; but it is certainly not anonymous. It occurs in Mr. Swinburne's second series of *Poems and Ballads*, pp. 225-26; only, as printed by Mr. Williams, the last stanza will not construe, the first does not scan like the others, and other slight discrepancies are observable. Is it possible the *Dublin University Magazine* was hoaxed?

On the whole, next to Mr. Lang's, we think those that we have mentioned, with Bishop Alexander's, Mr. Edwin Arnold's, and some of Lord F. Leveson Gower's, are the best translations here,

An extremely pleasant little prefatory essay, signed E. Martinengo-Cesaresco, is prefixed to the Dean of Boeking's translations. It is sympathetic and genial, without being effusive, and contains an anecdote so characteristic of the poet as to be worth reproducing. "You spoil those children," said Mme. Drouet to the poet, speaking of Georges and Jeanne. "It is you who should be put in the dark cupboard." "Never mind, grandfather," whispered Jeanne, "when you are in the dark cupboard, I will bring you the pot of jam." The little lady had clearly had her reasons for not dreading the dark cupboard particularly! For the poetic sequel of the event, see "L'Art d'être Grand-père." It is a pity that such a pretty little volume should be so defaced with misprints: the list of *errata* is terribly long.

One of the prettiest versions in either of these volumes is Mr. Carrington's rendering (p. 58-60) of "Les Bleuets." One verse will show how gracefully it runs:

"They knew not, Alice, simple maid,  
Was loved and then she loved again;  
And so Xarama's blooming plain  
Beheld her won, and then betrayed.  
The twain at eve, with lingering feet,  
Wandered beneath the starry sky—  
Away, away, young maidens hie,  
And pick the corn-flowers in the wheat."

And here (p. 102) is a rendering of the exquisite "June Nights" in "Les Rayons et les Ombres"

"In summer daylight fled—where flowers abound,  
The fields their luscious fragrance pour afar;  
With half-closed eyes, ears scarce awake to  
sound,  
Slumbering, our mind's not all unconscious are.  
The stars more pure shine through the shadowy  
skies,  
Uncertain twilight tints th' eternal vault,  
Dawn, soft and pale, waiting its hour to rise,  
Seems all night long on heaven's low ridge to  
halt."

This is not perfect: the first words are ambiguous. We do not like "to halt" as a rendering of *error*, and for "ridge" we would fain read *verge*. But it has a rhythm and tenderness of expression—qualities more observable in Mr. Carrington's book than in much of Mr. Williams's collection, and particularly frequent in the shorter poems—as, e.g., in "If my Verses had Wings" (p. 119). Mr. Carrington is less happy in fiercer poems like "The Party of Crime" (pp. 111-15); but in that gentlest of Hugo's masterpieces, "Les Pauvres Gens," we prefer his couplets (p. 176-84) to Bishop Alexander's quatrains: he misses too much of Hugo's strength—as who does not?—but has really a portion of his sweetness.

It is impossible to read translations, even so good as many of these are, without feeling that we want a real poet for the great task of showing Victor Hugo's best work to English readers who are limited to their own language. Remembering what Chapman's Homer did for the Greekless Keats, some may wonder respectfully if our living poet and panegyrist of Hugo, fitted as he is beyond other men for the task, might not now leave praise of Hugo to others, and give us some of Hugo himself? E. D. A. MORSHEAD.



*A History of Norfolk.* By Walter Rye. (Elliot Stock.)

A SERIES of popular county histories that should give sound instruction as to ancient and modern times—avoiding, on the one hand, the exhaustiveness of the folio history, which was intended only for the great public libraries and the shelves of the student or book-collector and, on the other, the dull instructiveness of the guide-book—is a most excellent idea. If all the shires of England are treated with the same care and discrimination which Mr. Rye has shown in his *Norfolk*, the set of books, when complete, will be of great interest and value. They can never take the place of the exhaustive history, but will give a general picture which must be found instructive by all who desire to know about the past.

We value Mr. Rye's book highly, but when fault-finding has to be done it is better to begin at once. The only serious objection we have to make to his volume is that references to the sources from which he has derived his materials are not sufficiently numerous. We would also suggest (though this is a minor matter where tastes differ) that the account of the "Broad and Marshes" is by far too long. It is not a journal of an actual tour, neither does it read quite like leaves from a guide-book; but it is something between the two, which is out of place in a county history, whether its scale be large or small.

Mr. Rye's first chapter is excellent. He states, with a clearness and precision that leave nothing to be desired, the theory that Norfolk was inhabited long before the Roman invasion by a people who spoke a Teutonic tongue. We are strongly moved to call this a fact, not a theory only, so very strong is the evidence which points in this direction. As there are, however, many persons who still cling to the opinion taught in the popular history books, that such Norse blood as we of the eastern shires possess has come entirely from the pirate hordes of whose doings the Saxon Chronicle makes mention, it is well to speak at present with great caution. We cannot, however, see how Mr. Rye's arguments can be answered, and we know that if he had cared to strengthen his case by going beyond the bounds of his own county that he might have made most important additions to the evidence. What he says of Norfolk applies with equal, perhaps, indeed, with somewhat greater, force to Lincolnshire and the large district in the East Riding of Yorkshire called Holderness. In these places there is not a single place-name, except perhaps those of a few rivers and streams (and this is doubtful), which can be traced to Celtic. They are all Low German (Saxon) or Norse. The experience we have had of other invasions, such as Spain by the Moors, Neustria by the Northmen, and Asia Minor and the lands now known as Turkey in Europe by the followers of Islam, show that conquest, though it may alter the spelling and modify the sound, has little power in changing the place-names of a country. The conquest of Judaea by Joshua, according to the evidence which has come down to us, was far more complete than that of the eastern counties of England by the Danes, in the historic time, can have been; but yet, if we may trust the evidence of

experts, traces of an older race yet remain in rock and valley, village and stream, all over the land of promise. That a Celtic people had at some early time a few settlements in the land of *bys* and *thorpes* we do not understand that Mr. Rye calls in question. We believe the testimony of graves points to this; but beyond a few urns and personal ornaments there is no evidence that the Celtic wave of population ever reached us, or, if it did, that it was more than a passing overflow. We trust that Mr. Rye will expand this most instructive chapter into an independent work which shall settle the question so far as Norfolk is concerned. We would remark that names of towns and villages are not the only evidence on which he should rely. The field-names should be gathered from charters, enclosure awards, the lips of men, and every other available source. We have had the advantage of examining some of the materials for a catalogue of this kind relating to the whole of Lincolnshire. This large, though still imperfect, collection bears out to the fullest extent the opinion that the name-givers were Teutons. As it is very important that evidence should not be overstated, especially on a subject which is still a matter of controversy, we must beg to call in question the conclusion that the termination *dale* in Burnham Deepdale had any relation to valley. We as fully accept Mr. Rye's "transplantation" theory as to the place-names of Norfolk as everyone does who sets himself to account for the English, French, Spanish, and Portuguese names which stud the map of America; but it does not, therefore, follow that Burnham Deepdale or Bracendale are transplanted names. They may be; but the fact that there is not a valley in either place does not in the least affect the question. The Old-English *Dæl*, a part or share, has certainly entered into the composition of many local names where the notion of a valley is out of the question. This has probably been the case at Kirby Underdale in Yorkshire; but the assumption may admit of question. There is no doubt, however, as to the meaning of the scores of *dales* which are to be met with in Lincolnshire. The Ordnance Map shows on the lowlands adjoining the river Witham Blankney Dales, Martin Dales, Timberland Dales, and Tilney Thorpe Dales. In 1503 there was at Temple Brewer a plot of land called Temple Daile; and from some law proceedings of that date it is evident that this place was a "lot" or divided portion of open land. The evidence given by a certain Thomas Baker is "that there was a grete bounde-stone standing of the south syde of the Temple Daile when he was yong" (*Sketches of New and Old Seaforth*, 1825, p. 341). This stone evidently was a mark of separation between the *dale* or share of land which had belonged to the Knights Templars, and someone else. There were *dales* at Ashby in the parish of Bottesford in 1606, at Kirton in Lindsey in 1616, and *dales* exist at Scotter and Willoughton at the present time. Mackinnon, a writer of the year 1825, who could have no idea of the value of the information he was recording, says that in the parish of Messingham, before the enclosure, when any person had six lands together in one place in the open field, it was called a *dale*.

Norfolk had to bear but few of the miseries

of the great Civil War of the seventeenth century. That little Mr. Rye has told well, and without the party prejudice which so often disfigures the writings of moderns, who fancy that they see in the contest between the king and his parliament a foreshadowing of the political janglings of our own day. Though Norfolk was spared from much of the suffering which Roundhead and Cavalier inflicted, it has not passed scot free. The law of compensation has been fulfilled. Norfolk has been the victim of the Squire forgeries which misled Carlyle, and there are yet some credulous persons who accept them as genuine. Mr. Rye devotes some little space to them. It is not much, but is quite sufficient to disprove the authenticity of such rubbish.

The curious and minute details which Mr. Rye has collected on almost every conceivable subject which relates to his county is beyond all praise. We note a few merely as samples. Castle Rising was one of the rottenest of rotten boroughs. The burgesses who returned the members became reduced at last from fifty to two. The entire proceedings were carried on in the chancel of the church. From the few extracts given we should imagine that the Burnham court-rolls contain much that is amusing and instructive. In the 28 of Edward I. John Doget was fined sixpence because he slandered (*vilipendulat*) a pig belonging to Martin de Southmore. This reminds one of a complaint which a Lincolnshire peasant recently made to a neighbouring justice of the peace, that a malicious neighbour had been "illifing" the complainant's foal. Great dissatisfaction was shown because the magistrate did not at once interfere.

Mr. Rye gives several instances of the wanton destruction of the memorials of the dead. One clergyman, it seems, actually went so far as to refuse permission to a properly accredited person to copy the inscriptions in the parish church. If this ecclesiastic is really so ignorant as to think that the parish church is his private property, it is time that some zealous missionary should instruct him as to the limitations of his power.

EDWARD PEACOCK.

*English Life in China.* By Major Henry Knollys. (Smith, Elder & Co.)

CHINA is confessedly a country of enigmas, and there is so much that is strange and novel to be found there that when writing of it it is quite unnecessary to seek for imaginary wonders with which to astonish the world. But then it is presupposed that the traveller is in a position to appreciate the strange novelties it presents. This, however, does not appear to have been the case with Major Knollys. He knew nothing of the language, for which he expresses a supreme contempt; and, with the exception of a medical man or two and of a few other residents whom he met, he seems to have depended solely on his "boy" for information on all points of interest.

The results are such as might have been expected. The author has been grossly misled, and has been induced to publish a work which is disfigured throughout by grotesque blunders. To everything Chinese he shows the deepest aversion. His account of the dirt of the cities



is so exaggerated that it becomes ridiculous. Hankow is, comparatively speaking, a fine city, and yet he describes his entrance into it in these terms:

"We pass under the portals; and at the first glimpse the thought occurs to my mind, 'Abandon hope, all ye who enter here.' But for the shame of irresolution it is not improbable that I should turn round and flee. I scarcely think that the historical hero of the 'Night in a Workhouse' had greater need to clench his teeth, hold his breath for a moment, and vow that he would go through with his self-imposed task."

When speaking of the people he describes them as the "ill-governed, overwhelmingly numerous brutish Chinese nation." For such a race a religion which "is comprised in the observance of a few symbolical rites, and in the study of the moral precepts of Confucius and Lao-tee, and which is held in contempt by the learned, the indifferent and the materialist," is plainly appropriate. We have at different times read many strange statements with regard to the Chinese, but this is the first time we have met with the assertion that the precepts of Confucius are held in contempt by the learned. Perhaps Major Knollys's "boy" was a Buddhist. It may be, also, that he got much of his information about the work done by the Protestant missionaries from the same source, as it is almost equally untrustworthy. On this subject his knowledge is so elementary that he seems to consider that there is only one version of the Bible in Chinese, and he is good enough to assure us that "a revised translation is an urgent desideratum."

These and other errors might possibly be explained on the ground of faulty information, but it is difficult to find any excuse for the prevalent mistakes arising from the want of common care in observation. For example, after having performed his pilgrimage through the streets of Hankow he embarked in a boat on the Yang-tsze, and writes:

"My flagging interest is at once roused by this remarkable water highway. There is a junk laden to its gunwale with copper cash, and yet the amount estimated does not exceed in value £5, or about 29,000 coins."

This junk must have been as remarkable as the water highway. 29,000 Chinese cash, the coins spoken of, would go comfortably into a hand-basket, and that such a number should load a junk to its gunwale is passing strange. One other instance of Major Knollys's careless observation and we have done. The most marked peculiarity of Chinese speech is the sing-song intonation imparted to it by the "tones" of the language, but this is passed unheeded by Major Knollys, who remarks:

"We usually talk of the pitch, the intonation of the human voice—it is high or low, soft or discordant, and thereby we imply the existence of musical attributes. But the Chinese voice possesses not the faintest trace of melody or resonance. I can only liken it to the noise produced by pieces of bone or lumps of wood knocked against each other."

There are, however, two points to be commended in Major Knollys's book: it is well printed and tastefully bound.

ROBERT K. DOUGLAS.

#### TWO BOOKS ON HORSES.

*Horse and Man: their Mutual Dependence and Duties.* By the Rev. J. G. Wood. (Longmans.)

*Our Horses; or, The Best Muscles controlled by the Best Brains.* By A. Saunders. (Sampson Low.)

THESE books are written with the same object—to recommend a rational, common-sense treatment of horses. Too often custom and fashion prescribe the harnessing and management of the horse. Mr. Wood, especially, is diligent in pointing out the frequent absurdity and many cruelties of such a system. His motto is "follow nature"; and, seeing that the horse in its native wilds is an inhabitant of the hard dry plains of Central Asia, he would have most horses taught to do their duty unshod, believing that the hardest roads not only do not, in such a case, injure them, but that they are positively beneficial in keeping down the superabundant growth of the hoofs. Indeed, the horse is equally at home on grass, stony ground, or rocks. Its sureness of foot is marvellous if only left to itself. Thus, the ponies on Exmoor seem to prefer rough and rocky ground, climbing and leaping with all the agility and truth of eye ordinarily associated with goats or mountain-sheep. No "horsey" man, however, will appreciate this book; no admirer of the vagaries of fashion with regard to the harnessing of a horse will care for it. Such men will put down Mr. Wood's researches among horse-shoes and bits as mere theories. But the author simply adduces facts to illustrate his statements, and then leaves the reader to draw his own conclusions; and this is ever the most persuasive kind of argument.

The book opens with a capital account, illustrated with figures, of the anatomy of the horse, especially of the legs. This is a commendable feature, continued throughout the book; and the homologies of the horse's skeleton with our own frame will astonish those who only know the horse as a machine for traction or locomotion. The rationale of horse-shoeing is next examined, and no more important chapter could be recommended to every one's attention who keeps a horse. Too often the whole procedure is left to the country blacksmith, and from his ignorance or carelessness half the ills arise which beset a horse. "The shoe causes laminitis, quitters, thrush, and navicular disease, all being inflammatory in their nature. Contracted hoof, greasy heels, and sand-crack are equally attributable to the shoe." From being shod, moreover, a horse contracts bad habits, such as clicking, cutting, and the like. Passing to the harness, here again nature is ruthlessly trampled upon; "gag" bearing reins are employed, martingales, long-cheeked curb bits with their corresponding chains, and blinkers to prevent a horse using its eyes. Not satisfied with these torments, fashion attempts to improve the horse itself. Its ears may be cropped, or, as this is not now the mode, the hairs inside them, expressly placed there by nature to exclude flies, dust, and the like, are singed off by some stupid groom with a candle. If not injured by having its mane "hogged," its appearance is disfigured by the process. "Docking" and "nicking" the tail, which were customary in the beginning

of the century, are, Mr. Wood fancies, again gaining ground, and cannot be too absolutely condemned. These are effected by cutting off the hair (given the animal in order to whisk off flies) and then cutting off several of the joints of the tail, and searing the bone with a red-hot iron. The reader will hardly credit that in July, 1884, a council of veterinary surgeons was found to vote unanimously that "the docking of horses' tails was conducive to human safety." We shall leave Mr. Wood to stigmatise this vote as it deserves. Clipping horses, again, is not only senseless, as opposing a law of nature, but leads frequently to many illnesses. It will surprise most horse owners to be told that clipping is quite a recent invention, and was only introduced from the Continent about 1825, the Peninsular War having taught the custom to our officers. Mr. Wood has much more to say upon the ventilation of stables, upon giving plenty of water to horses, and the need of a stable floor being level rather than sloping. All these reforms are so consonant to common-sense that we wish every owner of a horse could read this excellent book. We are confident that in some point or other his horse would be grateful to him before a month had elapsed. It is no manner of use listening to a groom on such points as are here treated. He cannot leave the faulty traditions of his class behind him. *Idola stabuli*, as Lord Bacon might have called them, are far too powerful for him. This is emphatically a book for owners of horses. They, too, often need to have it impressed upon them that gentleness is the true way to manage a horse. This animal ought, according to the familiar words—

"Magis atque magis blandis gaudere magistris  
Laudibus, et plausae sonitum cervicis amare."

We are thankful to see that Mr. Saunders agrees with Mr. Wood in advocating most of these reforms. As he himself says "unthinking brute force is not the weapon with which man can hope to make the best of his most willing and most timid servant, the horse." His book is a complete manual, based on the best modern experience, of how to rear, break in, ride, drive, and treat horses. Thus it will be seen it is far more comprehensive in its aim than Mr. Wood's work. The uninitiated, with this book in their hands, will be saved from falling into Dr. Johnson's mistake about the "pastern" of a horse; although it will still be as well for them, in spite of Mr. Saunders's figures of a horse's teeth at different ages, not to trust their own judgment unreservedly when purchasing at a horse fair. "Copers" and "bishops" cannot be entirely checkmated even by Mr. Saunders. Similarly, although he describes in every detail the process of subduing a wild horse, it may not be advisable for a beginner to attempt to tame another "Cruiser." The author is throughout most practical: ailments, breeding, rearing of foals, and the like, are usefully described. We turned with some curiosity to the sections on the vice of rearing. Patience and a mild bit are Mr. Saunders's specifics; in extreme cases a recourse to the old custom of letting the horse rear, when driven with long reins into a soft spot of ground, and then, by means of a powerful bit, dragging him over backwards

several times. Nothing could be more sensible and less cruel than this treatment.

For a practical guide to the horse-keeper *Our Horses* is highly to be commended. We should suggest a table of the headings of the chapters in a new edition, and the index, though full, is frequently ludicrously so, and proves the need there was for an Index Society to be constituted. Turning to the entry "Shepherd's Dog," in some wonder what it could have to do with a horse, the section referred to bids us treat our horses with love, as the dog is treated by "the poor mountain shepherd." Similarly, the entry "Elman's Southdowns" informs us "What Bakewell's, [*sic*] Leicesters, and Elman's Southdowns are to sheep," so are Clydesdales among horses. So far as we can see, the index-maker has set down every proper name in the text, whether used as an allusion or not. The effect of this not unfrequently reminds us of the celebrated index-story of Mr. Justice Heath's great mind.

M. G. WATKINS.

#### NEW NOVELS.

*Through Love and War.* By Violet Fane. In 3 vols. (Hurst & Blackett.)

*Love—or a Name.* By Julian Hawthorne. (Trübner.)

*A Strange Voyage.* By W. Clark Russell. In 3 vols. (Sampson Low.)

*Mind, Body and Estate; and Sea Maidens.* By F. E. M. Notley. In 3 vols. (Ward & Downey.)

*Fair Katherine.* By Darley Dale. In 3 vols. (Hurst & Blackett.)

*Marah.* A Prose Idyll. By E. M. Marsh. (Field & Tuer.)

*Grace Murray.* By Ella Stone. (Nisbet.)

*Through Love and War* sustains neither the promise of *Sophy* nor the performance of the *Edwin and Angelina Papers*, having neither the interest and movement of the former nor the sense of fun which pervaded the latter. It is merely an average society novel made up of old stock materials, not even disposed afresh, and reads as though the author herself viewed it as a disagreeable piece of taskwork, which had to be padded out to the requisite dimensions by the introduction of wordy digressions and wordier letters, the longest of which comes from a man who, given the portrait of him in the book, would have said all he wanted on one side of a sheet of "Queen's note." The story is not so dull as to be unreadable. Possibly those who have not met with "Violet Fane's" earlier work may find it passable, though they cannot think it fresh; but her own capacity for doing better must decide the critic's verdict. In the one place where she seems to intend breaking comparatively new ground (not quite new, for it is touched in *Little Dorrit*), namely, some sketches of life among the burrowers in the warren of Hampton Court Palace, which might well supply amusing materials, she has failed to be lively, and where she is didactic there is nothing for it but to skip.

Mr. Julian Hawthorne has made to some extent a fresh departure in his latest book,

which has already run its course in one of the monthly magazines, for he has followed in the track of the writers of *Democracy* and *An American Politician*. The chief motive of his story is the cleavage in American political life caused by the coming of the question of civil service reform to the front; and his attitude seems to be that of a sincere and convinced "mugwump." He puts into the mouth of his leading character strong language in condemnation of the political system in the United States, not merely as it is practically worked, but even as it is theoretically framed. Thus, he not only gives us such a sentence as this: "A man in public life, unless he have commanding genius, cannot afford to be good; there is no place nor occupation for him;" but adds later, speaking of the constitution of the United States, "This government is the systematised robbery of the many by the few. No one is responsible, and no one cares. . . . What is everybody's business is nobody's business, is a good old proverb, and the Constitution of the United States is its prophet!" Accordingly, the speaker of these words, a man of much ability, culture, wealth, and force of character, who is secretly devoured with ambition, though professing indifference to public life, conceives a plan for purifying the public service by a revolution which is to put a permanent Dictator, unofficial and irremovable, but all-powerful, behind President, Senate, and House of Representatives. But the flaw in the conception is that the man is himself not honest and fair-dealing, being just as ready to use dirty means and dirty tools as any of those against whom he declares war, and having quite as selfish motives, though happening to prefer substantial, if secret, power to money or place. Such a man would have none of the zeal for official honesty with which Seth Drayton is credited by Mr. Hawthorne. The minor plot of the book, from which it takes its title, is the relation of Warren Bell, a young man whom Drayton has drawn into his scheme as a valuable ally, just because of his courage and honesty, to a girl named Nell Anthony, whom he has loved, and who does love him, but who rejects his offer of marriage, because she sees that it is rather a sense of quasi-duty which has prompted it than warm affection, and that his heart is really occupied with his schemes of personal advancement. The portrait of this girl is the chief reminiscence of Nathaniel Hawthorne's manner in the story; but Mr. Julian Hawthorne has defeated his end by making it super-subtle as a study, so that it lacks clearness of presentment. Drayton's plot is betrayed by his own daughter to a man who has a long-standing grudge against him, and who plans and carries out a devilish revenge, which has tragic results, and is painful, if vigorous, reading. On the downfall of the scheme, Warren Bell discovers that love is better than a name, and seeks Nell Anthony once more; but we are left in the dark as to whether Mr. Hawthorne himself shares in the optimist view advanced by that young lady, that the Republic is bound to come right in the long run, and that lobbying, log-rolling, and all the rest of it, will vanish in due time.

There is a sixteenth-century true story which serves as a useful apologue, and whence

Mr. Clark Russell may take a hint. A Spanish adventurer, newly returned from South America, went into a jeweller's shop, and produced a fine emerald, asking its market value. "It is worth fifty gold cruzados," was the answer. Hereupon he took a still larger and more beautiful stone from his purse, and asked its worth. "That stone is worth three hundred cruzados." Much delighted, the owner begged the jeweller to come with him to his inn to see some more, and displayed a box filled to the brim with scores of large emeralds. "These, señor," drily remarked the jeweller, "are worth one cruzado." Mr. Russell undoubtedly "struck oil" with his earlier sea-stories. They were the best since Marryat's, and with a quality of scenic and atmospheric description which Marryat's did not possess. But they have lacked variety of treatment, chiefly because the story proper, the personal interest, is usually subordinated to the fate of the ship and the details of the storm which wrecked it—details which may have perennial freshness for mariners, but which pall at last on the critic, who is inevitably a land-lubber, and who would not turn a hair if he were to read of belaying the main truck or keelhauling the companion hatchway. Now, Marryat did not fall into this kind of error. His sea-novels were so diverse in handling that *Peter Simple*, *Newton Foster*, *The King's Own*, and *Mr. Midshipman Easy* might have been written by four different authors; whereas Mr. Russell has become mannered, and one is almost tempted to think that if three or four of his later novels were to have the volumes mixed up, a not exceptionally inattentive reader might be pardoned if he took up vol. ii. of novel B, in continuation of vol. i. of novel A, and ended by reading vol. iii. of novel C, without discovering that he had changed the venue twice over. Now, this is impossible to the reader of Marryat. The human interest is the leading one in all his sea-novels, and the rest is simply the picturesque frame in which he places his figures. Mr. Black, after the success of his *Princess of Thule*, gave way for a while to the temptation of exploiting the Hebridean seas, and making his stories mere logs of a yacht; but when it came to *White Wings*, the public would stand it no longer, and he was wise enough to accept their judgment, and to mend his ways. It is to be hoped that Mr. Russell will do the like; for the present novel, though it would make its mark were it a first effort, merely tells over again a story not materially different from that of half-a-dozen of its precursors, and contains no character in whom the reader can feel interested, while there is not the element of action and personal movement which is found in the best of his former books, the *Ocean Free Lance*.

"Mind, Body, and Estate," are the names given by the hero of the story to himself (an artist), to a handsome man about town, and to a young peer—all of whom are suitors to the same heiress. There are two distinct narratives threaded together, one lying in the past, and the other dealing with a younger generation. The latter is a fairly bright novelette; but the earlier is not quite so well managed, being somewhat deficient in evident motive for some of the leading situations. *Sea Maidens* is an excursion into



the field of imaginative romance, with an extra-human element in it. It displays considerable fancy; but has scarcely been worked out clearly enough to be vivid, or to carry the reader away by making him feel that, once granted the possibility of the starting-point, the rest must naturally have happened. Further, though there is no precise indication of date, yet the story must fall within the present century, and ought to have been thrown back at least two hundred years to ensure acceptance as a legend, impossible of credence if told of a family in our own day.

*Fair Katherine* is the first book on a large scale to which the name on the title-page seems to be attached, though some short tales have also appeared, similarly ascribed. It is a very clever novel indeed, much above the average of a season, with a well-managed plot, skilfully working up materials which have, no doubt, often served before, but which are here handled in a fresh and effective fashion. All the leading characters are clearly drawn and individualised, and the dialogue is natural and suitable, while in some places a quiet sense of humour is evident. It is not an epoch-making book, and it has the literary defect of an excess of minor details here and there; but it is capable of being read twice, and that is exceptional merit for a new writer to have attained.

THE author of *Marah* has contrived a good plot, and has drawn two characters with some power; but the book is injured by the style, which is stilted throughout, no doubt with the object of giving the story a quasi-poetical form in accordance with its title of idyll, but which is not good art. And the reader of the rhapsodies put into the mouth of the Count de St. Gris will have nothing for it, in his amazement at them, but to exclaim with Henri Quatre, "Ventre St. Gris!"

*Grace Murray* is a very short, simple, and wholesomely written story of a girl with strong artistic tastes, who meets with a disappointment in love, and finds consolation in the practice of her skill in painting, refusing other means offered her by more than one admirer.

RICHARD F. LITTLEDALE.

#### GIFT-BOOKS.

*Brownsmith's Boys*. By G. Manville Fenn. (Blackie.) Hitherto we have known Mr. Fenn chiefly (if not solely) as a writer of those stirring tales of adventure in foreign lands which are considered to be the appropriate diet of boys during the Christmas holidays. The present book belongs to a higher class of literature. The hero, indeed, is a boy, and so was the hero of *David Copperfield*. But as no one, we suppose, is greatly interested in the hero of Dickens's masterpiece, except so far as the incidents are auto-biographical, so the merit of this book lies in its subordinate characters. Brownsmith No. 1 (we cannot say so much of Brownsmith No. 2) is a real creation; so is Shock; so is Ike. All the market-gardening scenes, and notably the midnight journey from Isleworth to Covent Garden, are described with a truthfulness and enthusiasm that should delight the heart of our great novelist "grower." Despite a few conspicuous blots, *Brownsmith's Boys* excels all the numerous "juvenile" books that the present season has yet produced. The worst of these blots are the two stepsons of Sir Francis, and the weak conclusion. If

Mr. Fenn would only avoid such yieldings to popular convention, and undertake a real novel on a larger canvas, we can promise him that he will win his way into the front rank. The illustrations are by Mr. Gordon Browne, whose pencil must have been very busy during the past summer. Judging from the results, he does not seem to have felt the same interest in his author's story that we have done. The design on the cover, which is not repeated in the body of the book, is the best.

*The King of the Tigers*. By Louis Rousselet. Illustrated. (Sampson Low.) If there had been no Jules Verne, there would probably be no Louis Rousselet; certainly there would be no Louis Rousselet in English. Not that the latter has ever reached—or even attempted—the marvellous flights of semi-scientific imagination that made the former deservedly famous. It is rather Jules Verne's second manner that has furnished Louis Rousselet with his model. *The King of the Tigers* recalls, in some of its characters as well as in its general conception, *The Steam House*. But it is only just to add that the present book has the advantage, both in being strictly limited to the possible, and in being evidently founded upon a personal knowledge of India. We have been specially attracted by the good humour with which some of the less agreeable traits of Anglo-Indian life have been satirised. The satire, of course, is broad, otherwise it would be wasted on young readers. But it never quite passes into farce, and is always combined with a respect for the persons satirised, which we are not accustomed to find in a French writer. The Frenchman of Leech, if not more true to life, is certainly more creditable to his creator than is the Englishman of "Cham." Having said so much upon the ethical or international aspect of this book, we must add that we have read it through with pleasure and with rapidity, and that the illustrations are as clever as the text.

*Friends and Foes from Fairy Land*. By Lord Brabourne. (Longmans.) Lord Brabourne's witches and fairies are of the old-fashioned type, and his stories gain effect by the happy way in which the reality of their existence is taken for granted. The volume before us consists of three stories. The Cat-man details the adventures of an unfortunate mortal, converted into a cat and placed in the service of a witch, but who happily recovers his true form and liberty by aid of a good fairy. The witches of Headcorn cause the disappearance of a girl from her father's home; the father recovers her after many trials, and the witches are duly dispersed and punished. Rigmorle is the story of an elf, born with good propensities, who seeks a soul, but dies on obtaining the fulfilment of his desire.

*The Lion Battalion, and other Stories*. By M. E. Hullah. (Hatchards.) Two of the stories in this volume—"The Fireman's Little Maid," and "Mr. Greysmith"—entitle the author to a place in the first rank among writers for children. It is a long time since we read anything better of their kind. The other four stories are less noteworthy, and are somewhat too foreign in tone—they deal with child-life in Germany—to be attractive or even intelligible to English children; but older readers will appreciate the poetic feeling and the singular grace of expression by which they are characterised.

*When I was a Child; or, Left Behind*. By Linda Villari. (Fisher Unwin.) To all appearance this book is an actual portion of Madame Villari's autobiography. The names of persons and places, we presume, are changed; Croydon, for instance, is called "Wandleton," though the description of the place is exact in every detail. Whether there is any other

fictitious element in the story we cannot tell: if so, it is skilfully managed. The book is worth reading; but for children we can scarcely recommend it, on account of the atmosphere of gloom and discomfort by which it seems to be pervaded.

*The Little Doings of Some Little Folks*, by Chatty Cheerful (Cassell), is a real child's book—one which children of eight or ten will read, and children of three or four will listen to, with eager interest from beginning to end. It tells how the "little folks" of a country household visited their cousins in town, how the cousins returned the visit, what games they played at, and what stories they told. The illustrations, of which there are more than a hundred, are of various degrees of merit, but several of them are admirable. We suspect that some of them may have done duty before; but if so, the text is so cleverly written up to them that they seem to be exactly where they ought to be.

*Every-day Fables*: No. 1. "The Modern Giant-killer"; No. 2. "The Pebble and the Brook"; No. 3. "The Door-mat and the Scraper"; No. 4. "The Oak and the Nettle"; No. 5. "The Butterfly and the Toad"; No. 6. "A Patch-work Quilt." Written and depicted by R. André. (S. P. C. K.) An excellent series of parables, illustrated with much humour. The language is, perhaps, somewhat above the standard of little folks, but the lessons inculcated are admirable, and the pictures should bring them home to the audience with the least possible admixture of the didactic.

*The Queen of the Arena and Other Stories*. By Major Stewart Harrison. (Fisher Unwin.) Major Harrison can write a good story. Several of these were well worth reprinting. "La Fleur de Ruel," "Six Inches of Steel," and "The Prize Maiden" are of the best. "The Queen of the Arena" is well told, but the pathos of the clown and the dying wife is rather threadbare; and the same string is harped upon in the next tale, "Chota Sahib Charlie," which is improbable and not very interesting. In short, the stories are unequal; but there is sufficient merit in the best to render the book welcome, and to make us hope that its success will be sufficient to encourage the author to issue a second selection in accordance with the hint in the preface. Three of the stories have their original illustrations—one of which is by Millais—and the grotesque headpieces are of much merit.

*Fairy Prince Follow-my-lead*, by Emily E. Reader (Longmans), is a daintily got-up volume. The doings of the fairies and their human playmate have a pretty want of consequence which suits the world to which they belong; and if the story has no proper ending, this is as it should be for those for whom it is meant, who will be all the more ready to listen to the next instalment.

*Little Chicks and Baby Tricks*. By Ida Waugh. (Griffith & Farran.) A very pleasant book for little ones, full of charming baby figures and creditable baby rhymes.

*A Nineteenth Century Hero*, by Laura M. Lane (S. P. C. K.), is a somewhat commonplace story of the establishment of a co-operative store by working men. The genius who conceives and carries out the idea is harshly separated from his sweetheart by her father, a grocer, who fears injury to his business from the project; but, in the course of ten years, everybody connected with the store grows rich and prosperous, and true love is rewarded in the end.

*The Fate of the Black Swan*, by F. F. Moore (S. P. C. K.), is the story of the search after a shipwrecked brother, lost on the coast of New



Guinea. The narrative is poor, and the characters not sufficiently interesting. A talkative blackbird, which accompanies the expedition during a part of its course, is introduced without apparent reason—unless it be to illustrate the superstitions of sailors, which seem, indeed, to be justified by the result. The pictures are inadequate.

*Patience Wins*; or, *War in the Works*. By George Manville Fenn. (Blackie.) A capital tale of strife between masters and men. The revelations of the Trades' Outrages Commission, and the bursting of the Sheffield reservoir, are the materials from which the author has constructed his story, which deserves as much popularity with boys as his previous works. The illustrations are good.

*Silver Mill*: a Tale of the Don Valley, by Mrs. R. H. Read (Blackie), is another story of Sheffield by a less practised hand. It is well written and excellent in moral, but lacks adventure, and is disfigured by some very ill-drawn and inappropriate illustrations.

*The Will Power*; its Range in Action, by J. M. Fothergill, M.D. (Hodder & Stoughton), "attempts to review the will in relation to other mental qualities and endowments, and to circumstance." It is a superficial production, with much moralising on the blessing of possessing a strong will, and many trite anecdotes of men who, in history or recent novels, have by perseverance succeeded in life. Some of these anecdotes are new to us; as, for instance, "Lord Coleridge overcame the famous Claimant at first; but a day or two's familiarity with the performance, and the Claimant fairly worsted him, completely vanquished him indeed."

ARCHDEACON NORRIS has reprinted (S.P.C.K.) his *Ten Schoolroom Addresses*, first published thirty-six years ago. They are admirably adapted for use both in elementary schools and in the schoolrooms of children of the higher classes as well, being earnest and lucid, raising children's thoughts instead of descending to them.

*Letters by the late Frances Ridley Havergal*. (Nisbet.) It is a boon to the public to be permitted to enter into the inner life of this true poetess. The tender heart that poured itself out in music and song was also the focus of home-work and painstaking, and a most patient scribe for all who sought her pithy words. Many who turn over this volume will get a message pregnant with light, and go on their way instructed and rejoicing. Its naturalness and fulness of sympathy give a wonderful insight into the daily life of one who was specially gifted both to stimulate and to refresh.

*Harper's Young People*, 1885. (Sampson Low.) There is no other juvenile magazine—none, at least, intended both for boys and girls—which is quite equal in the interest and variety of its contents, to *Harper's Young People*. The volume before us, which ends with the October number, contains half-a-dozen serial stories, besides an abundance of short tales and articles on every subject interesting to children. The papers on natural history are especially good. The American character of the magazine is not always a drawback to its interest with English readers; and a good many English writers are numbered among the contributors—notably, Mr. James Payn and Mr. David Ker. There are many hundreds of illustrations, on the whole very good, though we doubt whether their rough sketchy style is quite suited to childish taste, which, so far as our experience goes, delights in firm outlines and smooth finish. Each monthly part in this volume contains one of the beautiful coloured flower-pictures from Mr. Heath's *Sylvan Spring*.

# NOTES AND NEWS.

WE hear that Mr. Swinburne has undertaken the article on "Webster" for the *Encyclopaedia Britannica*.

MR. RUSKIN's publisher reports very cheerily of the steadily increasing sales of Mr. Ruskin's works. He hopes to have the new edition of the *Stones of Venice* ready by February, and is already at work at the much-desired reprint of *Modern Painters*, which he will reproduce with plates equal to those of the first edition, in five handsome volumes at five guineas, during the course of next year.

THE day of election to the Professorship of Poetry at Oxford is fixed for Thursday next, November 26, from 2 to 4 p.m. The electors are Convocation, i.e., all masters of arts whose names are on the books. There are three candidates—Mr. F. T. Palgrave, of Exeter; Canon Dixon, of Pembroke; and Mr. W. J. Courthope, of New. Among the supporters of Mr. Palgrave are the names of Robert Browning, Matthew Arnold, Sir F. H. Doyle, and the Dean of Chichester.

PROF. FREEMAN is announced to give a public lecture at Oxford to-day on "The Historical Geography of South-Eastern Europe."

THE following is the text of the Latin speech with which the Public Orator at Oxford presented Dr. J. A. H. Murray for the honorary degree of M.A.:

"Insignissime Vicecancellarie, vosque egregii Procuratores, praesento vobis Jacobum Augustum Henricum Murray, olim Societatis Philologicae Praesidentem, de scientia linguistica, si quis alius, optime meritum. Jam nunc trecentorum fere annorum memoriam recolenti venit mihi in mentem vir doctissimus Robertus Stephanus, 'princeps lexicographorum.' Quis est vestrum quin cognoverit Thesaurum illum linguae Latinae, cuius in proemio habetis eruditum auctorem his vocibus profitemem: 'minutissima quaeque adeo scrupulose adnotavi ut nullum fere verbum praetermiserim, quod ad Latine tum loquendum tum scribendum commodum esse existimarem?' Magnum sane opus, ceterorumque omnium quae postea exstiterint quasi archetypum atque exemplar! Adest hodie Stephani discipulus summo magistro haud indigne, qui in Anglicae sermone enucleando, illustrando, interpretando vel maiori sese operi et quidem Herculeo labori accinxit. Gratulor tibi, vir eruditissime; gratulor academiae quae impensis suis atque auspiciis tantum doctrinae monumentum in lucem proferre haud dubitaverit."

MR. GERALD MASSEY has just returned, with renewed health, from his visit to the Australian colonies. We understand that he intends to take the lecture field once more at home.

M. MAX O'RELL will lecture in England and Scotland during the months of December, January, February, and March. His first lecture will be delivered at Leamington on December 2.

MR. E. T. COOK has resigned the post of secretary to the society for the extension of university teaching in London. He is succeeded by Mr. R. D. Roberts, whose name is already known in connexion with similar work at Cambridge.

THE Latin play this Christmas at Bath College will be the "Mostellaria"—Prof. Sonnenschein's text, with a very few "cuts."

DR. JAMES MARTINEAU is revising a new edition of his *Types of Ethical Theory*, expressly for the American market.

A NEW edition of Miss Mary Robinson's latest volume of poems, *New Arcadia*, will shortly be brought out by Messrs. Longmans.

WE learn that *King Solomon's Mines*, by Mr. Rider Haggard, which has already reached a

third edition, is being translated into French and German.

MR. QUARITCH is about to publish a set of fourteen designs by "Scroodles," in which the more prominent champions of the Liberal and Radical party are very amusingly caricatured. Well-known nursery rhymes, slightly but skilfully adapted to the occasion, will face the illustrations, over each of which the author has punningly inscribed the name of a dish so as to make her little work a political menu.

MESSRS. GRIFFITH, FARRAN, & Co. will shortly publish a cheap issue of Mr. Swallow's account of the battle of Nevill's Cross, reprinted from his *History of the Nevill Family*.

MESSRS. CASSELL & Co. will, from the commencement of 1886, be the exclusive publishers of "Letts's Diaries," and of the Christmas annual *Yule Tide*.

MR. B. C. SKOTTOWE, author of *Our Hanoverian Kings*, has just published, with Messrs. Cooper, of Birmingham, a popular *Life of Joseph Chamberlain*.

THE New York *Independent* has purchased the little volume that recently came to light, containing a rhymed version of "Beauty and the Beast," the authorship of which has been attributed to Charles Lamb. The poem itself is to be printed in the "thanksgiving" number of that paper.

MESSRS. DODD, MEAD, & Co., of New York, have issued a catalogue of MSS. and rare books, with prices annexed, from which we make the following extracts: A vellum MS. of the fifteenth century, containing a chronicle of the early Dukes of Burgundy, with fifteen full-page miniatures, from the Didot sale (500 dollars or £1200); two fifteenth-century *Horae* (1800 dollars or £360, and 1500 dollars or £300); a complete set of Audubon's works, in fifteen volumes, of which the *Birds* had been the property of the engraver Havell (2500 dollars or £450); a set of Dickens's works, in seventy-two volumes, mostly first editions, with many extra plates (1500 dollars or £300); Ruskin's *Stones of Venice*, *Modern Painters*, and *Seven Lamps*, nine volumes, all first editions except reprints of the first two volumes of *Modern Painters* (500 dollars or £100); the first folio of Shakspeare, in its original calf binding and in good condition (425 dollars or £85); a set of Dyce's editions of the English dramatists, in twenty volumes (340 dollars or £68).

THE City archives of Worms, which were in a condition of disorder and confusion, have now been arranged and chronicled by Prof. Boos, of Basel. The cost of the long and difficult work has been entirely borne by Herr Wilhelm Heyl, a wealthy manufacturer of Worms. Prof. Boos is now devoting his time to the *Geschichte der Stadt Worms*, which he began under such difficulties.

MR. FISHER UNWIN has just published a revised edition, in a single volume, of Vernon Lee's *Euphorion*. The public are to be congratulated, no less than the author, on the fact that a popular issue has been called for, in little more than twelve months, of a work that makes a serious effort to examine some of the most interesting problems in history, in literature, and in social life.

DR. FURNIVALL apologizes for sending us last week a before-printed extract from Holinshed about Shakspeare's "strange snow." A friend writes to him:

"Confound those ancients, they're always stealing our best things! Stevens, in a note on the 'Merry Wives' (p. 181, vol. viii., *Variorum*, 1821), gives the very passage quoted by Dr. F. in to-day's ACADEMY."

## THE FORTHCOMING MAGAZINES.

THE first of three papers on Bishop Lightfoot's *Ignatius and Polycarp*, by Prof. A. Harnack, of Giessen, will appear in the *Expositor* for December.

PRINCIPAL FAIRBAIRN will reply, in the next number of the *Contemporary Review*, to Cardinal Newman and Dr. Barry.

PRINCESS LOUISE and the Marquis of Lorne will be joint contributors to an early number of *Good Words*. Their subject is "Our Railway to the Pacific," the Princess contributing the pictures, and Lord Lorne the letterpress.

THE December number of the *National Review* will contain the first part of a new novel by Mr. W. H. Mallock.

PROF. MAX MÜLLER is writing a series of "Short Biographies of Words" for *Good Words*, the first of which will appear in the January number; and with it will also appear the first portion of Mr. J. Thomson's account of his journey "Up the Niger to the Central Sudan." The Duke of Argyll will write on "Our Highland Mountains and their Origin." Mr. Froude's long-expected articles on "The Templars" will appear soon afterwards. Dr. Skelton ("Shirley") promises studies on "The Scotland of Mary Stuart;" Mr. Augustus J. C. Hare, "Walks in Old Paris." Miscellaneous contributions include the names of the Archbishop of Canterbury, Sir Lyon Playfair, and Captain Markham, besides Mary Howitt's "Reminiscences," and the serial stories by Miss Mary Linskill and Mr. George Manville Fenn already announced.

THE December number of *Time* will contain an examination of Mr. Herbert Spencer's Political Philosophy, by Mr. D. E. Ritchie; "Indirect School Influences," by the Rev. Harry Jones; the conclusion of Stepiak's "Russian Storm Cloud," and a paper on Miss Gordon Cumming's forthcoming "Wanderings in China."

THE December number of Mr. Walford's *Antiquarian Magazine* will contain articles on "King Ina in Somerset," by Mrs. Boger; and on "Elizabethan Dramatists," by Dr. B. Nicholson; and, under the heading of "Autograph Letters," a communication from Horace Walpole (after he became Lord Orford) to J. C. Walker.

THE *Scottish Church* for December will contain papers on "Sir David Wilkie," "Ecclesiastical Assessments," and "The Church and the Nation," and the commencement of a new story, "Peniwerne Manse."

In the *Sunday Magazine*, Archdeacon Farrar is to write on "Every-day Christian Life"; Mr. Hugh Price Hughes a "New View of John Wesley"; Dr. Oswald Dykes, some chapters for young men on "David's Early Life"; and Mr. Horsley, of Clerkenwell Prison, some "Episodes in the Life of a Gaol Chaplain." The serial story will be by L. T. Meade; and, besides the usual Sunday Talks with the Children, "Brenda" promises a special serial story for the young.

## ORIGINAL VERSE.

SIR HARRY VERNEY AND THE LATE LORD SHAFTESBURY.

[Sir Harry Verney was one of the friends who stood round the body of Lord Shaftesbury during the funeral service in Westminster Abbey. He is nearly of the same age, and stood by his side in the cricket fields of Harrow, in the House of Commons, and in many of the good fights which Lord Shaftesbury waged for

so many years on behalf of the weak and suffering.]

AN old gray man lies in his coffin there,  
And by his side stands one as old and gray;  
And side by side these two have stood to play  
In Harrow's cricket fields when boys they were.  
Thus Time runs on who knows not how to spare;  
Their morn of life long past and ripened day,  
Their evening passing, one has passed away,  
The other waits till Time his night declare.  
And shall they once again, as here below,  
Stand side by side, as Man's Hope promiseth?  
Why are we here, and whither do we go,  
And why this change from youth to age and death?  
But hearts, that cherish love, doubt will not know,  
Nor bear the thought that Life must end with breath.

J. J. AUBERTIN.

## MANOR COURT ROLLS.

A PART of the *Proceedings* of the Society of Antiquaries, including the period between January 31 and June 26, 1884, has been circulated among the fellows during the last few days. It contains a communication from Lord Justice Fry on "Manor Court Rolls," which is so important to all who are interested in the growth of our social life, that we make no apology for printing a portion of it in the ACADEMY.

"The introduction into Parliament of a Bill to effect the compulsory enfranchisement of copyholds has revived a thought which has often, from time to time, presented itself to me, viz., that the extinction of copyholds will produce the gradual destruction of the court rolls of the manors throughout the country, and with it the loss of a large mass of materials of great value to the historian and the antiquary.

"That court rolls have this value is a point on which I need not dwell, as it must be familiar to many members of your society. No person can have a casual acquaintance with court rolls . . . without seeing that they throw great light on the history of the tenure of land, on the extinction of serfdom, on the ancient modes of agriculture, and on such communism as existed here in former times. Mr. Seebohm's work upon Village Communities, and Prof. Thorold Rogers's work upon Wages, are recent illustrations of the extent to which the court rolls (associated as they often are with the records of courts leet) throw light upon the social and economical condition of this country in past ages.

"These court rolls have, I suppose, been mainly preserved because of the frequent references made to them by the copyholder, and the consequent fees coming to the stewards of the manors. As copyholds become extinct the court rolls will, I also suppose, become valueless, and gradually pass to the rats or the glue-makers, or otherwise resolve themselves into their simplest elements. Such a gradual destruction of precious antiquarian documents would be a matter of great regret; and, on the other hand, the assured preservation of what now remains would be a matter for congratulation to all persons interested in the history and antiquities of our country."

The opinion of Lord Justice Fry on a matter of this kind is most important, and will carry conviction to many who would not have been influenced by what mere men of letters or antiquaries might say. We may add that manor court rolls are important documents for several other reasons besides those given by the learned judge. In many cases they go back to a time far antecedent to the institution of parish registers. We have seen several of the time of Edward I., and have heard, on good authority, of one series which begins in the reign of Henry III.; they are, therefore, of the utmost importance in tracing pedigrees. In some cases—the great manor and soke of Kirtton-in-Lindsey, for instance—wills are entered on the rolls, copies of which, as far as can be ascertained, do not exist elsewhere. It may be useful, also, to point out

that in the earlier time each manor had its own system of government; and that we find many things entered on the rolls of extreme interest, which have no relation to land-tenure, but belong to what may be called the moral legislation of the people.

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- BANVILLE, T. de. *Contes bourgeois*. Paris: Charpentier. 3 fr. 50 c.  
MAROET, A. Le Maroc: Voyage d'une mission française à la cour du Sultan. Paris: Pion. 4 fr.  
PLANTET, E. La collection de statues du Marquis de Marigny (1725-81). Paris: Quantin. 15 fr.  
STREZYGOWSKI, J. *Iconographie der Taufe Christi. Ein Beitrag zur Entwicklungsgeschichte der christlichen Kunst*. München: Literarisch-artist. Anstalt. 12 M.  
WEISS, A. *Traité élémentaire de droit international privé*. Paris: Larose. 12 fr.

## THEOLOGY.

- BERGMANN, F. *Jonah (eine alttestamentl. Parabel) aus dem urtext übers. u. erklärt*. Strassburg: Treuttel. 3 M. 20 Pf.

## HISTORY.

- ALLARD, P. *Histoire des persécutions pendant la première moitié du 8<sup>e</sup> siècle, d'après les documents archéologiques*. Paris: Lecoffre. 6 fr.  
DELABORDÈRE, Le Comte J. *François de Chastillon, Comte de Coligny*. Paris: Fischbacher. 12 fr.  
HUGUES, E. *Les synodes du désert: actes des synodes nationaux et provinciaux tenus au désert de France, de l'an 1717 à l'an 1793*. Vol. 1. Paris: Fischbacher. 40 fr.  
PFISTER, Ch. *Etudes sur le règne de Robert le Pieux (896-1031)*. Paris: Vieweg. 15 fr.  
REGESTA diplomatica nec non epistolaria Bohemiae et Moraviae. Pars IV. 1339-46. Opera J. Emler. Vol. I. Prag: Greg. 5 M.  
REUSS, R. *La justice criminelle et la police des mœurs à Strasbourg au 16<sup>e</sup> et au 17<sup>e</sup> siècle*. Strassburg: Treuttel. 2 M.  
SEPP, B. *Der Rücklass der unglücklichen Schottenkönigin Maria Stuart*. München: Lindauer. 5 M.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- BAUMGART, O. *Ueb. das quadratische Reciprocitätsgesetz*. Leipzig: Teubner. 2 M. 40 Pf.  
CHAUVEY, E. *La philosophie des médecins grecs*. Paris: Thorin. 8 fr.  
DINGELDEY, F. *Ueb. die Erzeugung der Curven vierter Ordnung durch Bewegungsmechanismen*. Leipzig: Teubner. 2 M.  
EUCKEN, R. *Beiträge zur Geschichte der neueren Philosophie, vornehmlich der deutschen*. Heidelberg: Weiss. 3 M. 20 Pf.  
HAHY, G. *Die Lebermusee Deutschlands*. Gera: Kanitz. 6 M.  
NEUMANN, F. *Vorlesungen ab. die Theorie der Elasticität der festen Körper u. d. Lichtäthers*. Hrg. v. O. E. Meyer. Leipzig: Teubner. 11 M. 60 Pf.  
STUDIEN, Berliner, f. klassische Philologie u. Archäologie. 3. Bd. 1. Hft. *Die Psychologie der Stoa v. L. Stein*. 1. Bd. *Metaphysisch-anthropolog.* 1. Tl. Berlin: Calvary. 7 M.

## PHILOLOGY, ETC.

- CAGNIAT, R. *Explorations épigraphiques et archéologiques en Tunisie*. 3<sup>e</sup> Fasc. Paris: Thorin. 7 fr. 50 c.  
SITTL, K. *Geschichte der griechischen Literatur bis auf Alexander den Grossen*. 2. Tl. München: Ackermann. 6 M. 50 Pf.

## CORRESPONDENCE.

## THE TEXT OF THE ANCIENT LAWS OF IRELAND.

Leipzig: Nov. 12, 1885.

As a foreigner, I should not like to be the first to urge upon the British Government the necessity of a new edition of the Brehon Laws. But, as competent English scholars have been discussing this necessity in the ACADEMY, I may take the liberty of joining them, and of declaring that in the main point I fully agree with Mr. Whitley Stokes, Mr. Standish H. O'Grady, and Dr. Norman Moore. There can be no doubt about the importance of the Brehon Laws. They are not only important as the old national code of Ireland, but also, from a more general point of view, as an Aryan code of original development, which was not influenced by the Roman law. They contain, moreover, linguistic material of the highest value to Celtic and comparative philologists. But these texts are very difficult. I tried to read them in the Dublin edition; but I never dared make use of them, because I was not



certain of their correctness and exactness as they are printed. Irish MSS. are full of contractions; and even to the best scholar it is not given always to hit the exact form meant by the author or the scribe. In publishing the older Irish texts it is quite necessary to mark the editorial additions and expansions. I think one may gratefully acknowledge the services which Dr. O'Donovan and Prof. O'Curry rendered to Celtic philology, and yet candidly confess that one does not approve of their transcripts being printed without any hint as to how far the words of the printed text are actually in the MSS. If these important legal texts are full of difficulties, scholars want at least to spend their time and labour only where they may be sure of really having before them the exact reading of the MS. I think the new edition ought only to give the Irish text printed according to a cautious method. The old edition would keep its value as containing also a first translation, notes, and introductions. To give also at once a new translation of the whole would be a very hard demand from any new editor, and would probably delay the appearance of the better text *ad calendæ græcas*. Perhaps the result of the new edition will be that the first one was not so bad, if one makes allowance for a certain amount of faults due to human frailty, the chief calamity being the present uneasy uncertainty. Suspicion is raised, and ere it is removed there will be no sound progress in the study of old Irish law. I write these lines after having collated the facsimile prefixed to vol. iii. of the *Ancient Laws of Ireland* with the corresponding pages of the printed text (p. 278 *sq.*). I hope nobody will take offence at this brief statement of my opinion.

ERNST WINDISCH,

Professor of Sanskrit and Comparative Philology in the University of Leipzig.

#### CARTWRIGHT'S "ADMONITION."

Brasted, Sevenoaks: Nov. 14, 1885.

To the edition of Cartwright's *Admonition* in the Christ Church Library (Wake Collection) is prefixed this note by a later hand. "Printed according to Herbert in 1572. See p. 1631. This copy is peculiarly curious. It has some original lines by Field, one of the authors who, with Wilcox, was sent to Newgate, 2 Octob., 1572." The lines referred to are as follows:—

"To Mrs. Catesbie, my very friend.  
Read and peruse this litle booke  
With prayer to the Lorde,  
That all maye yelde that therein looke  
To truth with one accorde.

"Whiche thoughte our troubles it hathe wrought  
It shalt prevayle at laste,  
And utterly confounde Gods foes  
With his confoundinge blaste.

"As pope hath faine so muste all popes  
And popelings every one;  
So muste his lawes whereby he rulse,  
And Gods worde stande alone.

"Whiche is the scepter of the might  
Of Christe our Lorde and Kinge,  
To whiche we muste subject of right  
Our selves and everye thinge.

"Yo<sup>r</sup>. in the Lorde,  
JO: FIELDE."

The lines are on the original fly-leaf, and written in a beautiful small Elizabethan hand, somewhat faded.

H. A. TIPPING.

#### "MILTON AND VONDEL."

Northolt Vicarage: Nov. 17, 1885.

As several of the later reviewers of my book on *Milton and Vondel* have evidently derived their information upon the subject not from the work itself, but from the pages of the ACADEMY,

I should feel obliged if you would again allow me the use of your columns.

It is assumed by certain critics, sitting in the seat of the scornful, (1) that I have written in a spirit of hostility to Milton, and that I seek to convict him of vulgar plagiarism; (2) that some of the parallel passages I have brought forward are clearly traceable to a common source; (3) and with reiteration, that I have, to serve a bad purpose, translated with a metre "more or less Miltonic," instead of reproducing Vondel's rhymed Alexandrines.

With regard to the first allegation, I confidently appeal to the full unfolding of my purpose in my introductory chapter. With regard to the second, I refer the reader, among other passages, to chap. iii., p. 45; and as a complete answer to both charges, to the following sentences (chap. vii., pp. 190-191):

"It will be admitted, we think, after making every possible deduction, from the long array of parallel passages set forth in the preceding pages, for resemblances, which are accidental, for material derived from common sources, for comparisons that are strained, that we are justified in describing this disclosure of the obligations of Milton to Vondel as a curiosity of literature. We have already plainly stated, but again repeat, that depreciation of Milton's supreme poetical merits lies as much beyond our power as it is outside our purpose."

The metre I have adopted is only Miltonic because it is English. Blank verse is the national English equivalent for the rhymed Alexandrines of France and Holland, in dramatic dialogues. Nay, even with regard to the varied and complicated metres of Spanish plays, Lord Holland writes (*Life of Guillen de Castro*, p. 99), "A translation in good blank verse would alone do them justice." Moreover, in my special case, the necessity for absolute verbal accuracy necessitated the abandonment of rhyme; and whatever may be otherwise their merits or demerits, this accuracy I believe I have generally attained in my translations. It was a bold venture on my part to dare, in the presence of the Miltonic parallels, to give renderings in the metre which the great poet has handled so magnificently. "Mediocrity," to quote again Lord Holland, "escapes in the disguise of rhyme the censure which she would unavoidably incur, if her poverty were exposed to the nakedness of blank verse." And yet my critics, far from accusing me of making poor translations, insinuate that I have bettered Vondel! My modesty forbids me to take the compliment to myself. *Timeo Danaos et dona ferentes*.

Lastly, I feel compelled, however severe the shock may be to Mr. Gosse's *amour propre*, to state that he was not the first to bring the Milton-Vondel question before the English public. It was concisely but clearly stated in a paper, now lying before me, entitled "The Life and Writings of Joost van den Vondel," by the Rev. A. Fischel, in 1854. The writer, like myself, in order "to convey an idea of Vondel's style and genius," has translated a portion of the first act of the *Lucifer* into blank verse.

GEORGE EDMUNDSON.

#### "THE BRONTË FAMILY."

Oakwood, Skircoat, Halifax: Nov. 14, 1885.

I owe a debt of gratitude to Mr. Noble for his careful and appreciative review of my book, *The Brontë Family*, which appears in the ACADEMY of to-day; but I shall be glad if you will permit me a few lines in regard to one or two matters of fact with which he deals. I would point out that I have not aimed altogether at a "whitewashing" of Branwell Brontë. Indeed, I have distinctly stated that my object was to set him in a true light, not to clear him from failings that really were his; and this, as

Mr. Noble allows, I have been enabled to do. With reference to the question of the authorship of *Wuthering Heights*, Mr. Noble suggests that I may be wanting in candour in my way of dealing with it. He thinks, I infer, that having collected evidence which appears to have a certain cogency that Branwell had a hand in the work, I ought to have given my adherence to that view of the case. I confess, however, when I had regard to the whole of the circumstances, that I did not feel justified in doing so; and I stated my belief that the evidence on the point was probably insufficient. But I had been able to prove conclusively that Branwell had written a portion of a novel before his sisters undertook theirs, and I knew it had been alleged that he had written *Wuthering Heights*. I felt, therefore, that the story of his life would be incomplete, that I should not do justice to it, unless I included in my book what could be said on the question; and the evidence is, at least, curious. Branwell's verse, whatever may be its poetic worth—and it seems to me to show that he had great capabilities—has had a surpassing value to me, for it has illustrated most admirably what I had to say about himself.

FRANCIS A. LEYLAND.

#### APPOINTMENTS FOR NEXT WEEK.

MONDAY, Nov. 23, 4 p.m. Royal Asiatic: "The Builders Element in Oriental Life," by the Rev. Hilderic Friend.

7.30 p.m. Education Society: "Training in Abstraction and Classification," by Mr. H. Court-hope Bowen.

8 p.m. Royal Academy: Demonstration, "The Trunk," II., by Prof. J. Marshall.

8 p.m. Society of Arts: Cantor Lecture, "The Microscope," I., by Mr. J. Mayall, jun.

TUESDAY, Nov. 24, 8 p.m. Anthropological Institute: Exhibition of Ethnological Objects from Tierra del Fuego, by Mr. C. H. Read; Exhibition of Composite Photographs of Skulls, by Dr. J. E. Billings; "Insular Greek Customs," by Mr. J. Theodor Bent; "A Game with a History," by Mr. J. W. Crombie; "Migrations of the Kurnai Ancestors (Gippsland)," by Mr. A. W. Howitt.

8 p.m. Civil Engineers: "High-Speed Motors," by Mr. John Inman; and "Continuous-current Dynamo-Electric Machines, and their Engines," by Mr. Gisbert Kapp.

WEDNESDAY, Nov. 25, 8 p.m. Royal Academy: Demonstration, "The Shoulder and Arm," by Prof. J. Marshall.

8 p.m. Society of Arts: Telegraph Engineers: "The Necessity for a National Standardising Laboratory for Electrical Instruments," by Dr. J. A. Fleming.

FRIDAY, Nov. 27, 8 p.m. Royal Academy: Demonstration, "The Fore-arm and Hand," by Prof. J. Marshall.

8 p.m. Browning Society: "Browning's Women," by Mr. J. J. Britton.

SATURDAY, Nov. 28, 8 p.m. Physical Society: "The Calibration of Galvanometers by a Constant Current," by Mr. T. Mather; "A New Driving Clock-work of Isochronous Motion," and "A New Direct-division Spectroscope," by Mr. A. Hilger; "A Machine for the Solution of Equations," by Mr. C. V. Boys; and "A Machine for the Solution of Cubic Equations," by Mr. H. H. Cunyngnam.

#### SCIENCE.

*Dictionnaire Etymologique Latin*. Par Bréal et Bailly. (Paris: Hachette.)

THIS is an excellent book, but one which it would be easy to misjudge. It has not only two authors, but two names. The title-page offers us an Etymological Latin Dictionary; the book itself is inscribed "Les Mots Latins groupés d'après l'étymologie" (or, according to the fly-leaf, "d'après le sens et l'étymologie"). The first title is misleading; the second alone expresses the real nature of the work. It is a list of two-thirds (as we shall see below) of the root-words found in the ordinary classical Latin authors, with derivatives and compounds grouped where necessary under each, the meanings (where there are more than one) logically arranged, and, in the



case of about half the root-words, brief notes on the etymology. The authors warn us, in their preface, that etymologer, "in spite of appearances," is not their chief object; and that this is not the Etymological Dictionary of which Prof. Bréal has given us so many brilliant fragments in the *Mémoires de la Société de Linguistique*. The book is intended for schoolmasters and students; and for both classes it is admirably fitted. The authors do not tell us how they divided the work. Without further information we should naturally ascribe the grouping of the words to Prof. Bailly, the history of meanings to the two authors jointly, the etymology to Prof. Bréal exclusively.

The lexicographical portion—which is by far the largest part of the book—deserves unqualified praise. Each of the more important articles—e.g., those on *ago*, *argu*, *cado*, *capio*, *cerno*, *dico*, *dies*, *do*, *dux*, *eo*, *facio*, *figo*, *gigno*, *is*, *lactus*, *licco*, *lux*, *magis*, *manus*, *nō*, *officium*, *paenitet*, *peto*, *puto*, *qui*, *reor*, *sapio*, *sto*, *stringo*, *tango*, *ut*, *verto*, *video*—teems with interesting and suggestive remarks. No existing dictionary can compare in this respect with the work before us. This is a dictionary which it is a positive pleasure to read. If this is the way in which French boys are taught Latin they are lucky indeed. The quotations given are few, but sufficient, and to the point. The extreme condensation of the matter is so concealed by the ease of the style that it will often escape the reader. In no language but French could depth and elegance be so combined.

The authors give us no hint as to the limits they imposed on themselves in their choice of root-words. From internal evidence they seem to have intended to confine themselves to the classical period, ending with the death of Trajan, A.D. 117 (though they admit Suetonius's *scambus*), and, within this period, to the authors commonly read in schools, excluding, of course, fragments; though they include Attius's *ruspor*, Martial's *cucuma*, and the elder Pliny's *fiber*, *fritilla*, *scarabeus*, *secale*, *sphragis*, *vervago*. It is not, however, clear why they exclude about 1,000 of the root words found in ordinary authors. In the first ten pages we look in vain for Cicero's *acinus*, *acipenser*, *adminiculum*, *affatim*, *amita*, for Vergil's *acerra*, *amellus*, for Horace's *alec*, *ambubai*, *ames*, for Juvenal's *abolla*, *alapa*, *aluta*, for Plautus's *alcēdo*, or Caesar's *ambactus*; not to mention Greek words like *abacus*, *abrotonum*, *acalanthis*, *acinaces*, *acōnītum*, *acta* ("shore"), *aegis*, *alucinor*, *amāracus*, *ambrosia*, *amōnum*—all found in Cicero, Vergil, or Horace.

The book contains 2154 root words; 970 of these are left entirely undervied. The authors tell us in the preface that where no probable etymology of a word has yet been suggested, they have left the word untouched. In such cases they, as a rule, say nothing at all about the etymology; though occasionally they either mark a word as of uncertain derivation (e.g., *obscenus*, *pubes*, *testis*, *uxor*, *vē-*), or dispute some suggested etymology (as under *quies*, *tumultus*, *urbs*, *vītulor*). Scientifically they are doubtless right in excluding all doubtful etymologies (though we shall see that they have not wholly succeeded in doing so); practically their excess of caution will be found the one real drawback to the use-

fulness of the book. It is discouraging to find that one-half the words in their list are of wholly unknown origin; and the student will be tempted to doubt whether such is the fact. Surely the following words, if no more, do not lack connexions: in Latin itself, *celeber*, *columen*, *frequens*, *frivulus*, *medulla*, *mūrez*, *puleium*, *sarcina*, *stilla* (*stīria* is omitted), *teres*, *tricae*; in Greek, *agnus*, *amārus*, *apis*, *celer*, *cinis*, *circus*, *coma*, *congius*, *dulcis*, *garrio*, *hūmeo*, *lacer*, *lacus*, *mūgio*, *murmur*, *nanciscor*, *orior*, *palleo*, *pannus*, *pateo*, *perna*, *scabo*, *sero* ("join"), *serum*, *sportā*, *stūpeo*, *turtur*, *vas* ("surety"), *vercor*, *vīrus*; in Irish, *cum*, *laurus*, *sērus*, *siccus*; in the Teutonic languages, *ad*, *anus*, *avus*, *barba*, *caecus*, *cano*, *cappio*, *carpo*, *collum*, *corvus*, *fiber*, *flo*, *gula*, *hio*, *lābor*, *mare*, *margo*, *membrum*, *nidus*, *nūdus*, *nūdus*, *parco*, *plūma*, *sūgo*, *urgeo*, *vādo*, *vagus*, *vastus*, *vespa*; in Sanskrit, *balbus*, *largus*, *pasco*, *ritus*, *saevus*, *sono*, *ungo*, *verber*. It is hard to see why the English cognates of *fundus*, *ruber*, *venio*, *volvo* are omitted.

In an Etymological Dictionary it is always difficult to know what to do with the loan-words. In English but one-third of the root-words are of Teutonic origin (half being Latin, and one-sixth of the whole number borrowed from other languages than Latin); and an English etymologist like Prof. Skeat is obviously obliged to trace the origin of loan-words as carefully as that of native words. In Latin one word in six is of Greek origin, and one in five is a loan-word. In dealing with the 302 Greek words which they include, the authors of the work before us content themselves with saying in each case, "Mot emprunté: Grec—" (*camelus*, *canna*, *gaza*, *marmor*, *metallum*, *prānium*, *saccus*, are left unmarked: *caballus* is curiously enough, after Meunier, connected with *καταβάλλω*). They may fairly say that further explanation must be sought in a dictionary of Greek etymology; though we should have often been glad of some explanation of the words borrowed from Greek which the Greeks themselves had borrowed from other nations. Loan-words from other languages than Greek, like *mapāle*, *rhēda*, are merely marked as foreign (*coquius*, *ebur*, *mappa*, *murrha*, *soccus*, *sulfur*, *ārus*, are left untouched: *petorritum* alone is explained at length).

There remain 882 words of whose etymology some account is given. Many of the best of the derivations given have already been published by Prof. Bréal in the *Mém. Soc. Ling.* (to which periodical we are, somewhat unkindly, referred for the etymology of *an*, *aveo*, *femur*, *penus*, *queo*, *rus*, *sepelio*). Some few are assigned to Corssen, Curtius, Max Müller, and Pott; but in general the authority is wisely left undetermined. Surely it does not matter who was the first author of a good etymology, even if it be oneself. No general principles of Latin etymology are given in the preface, though the extreme caution shown in the choice of cognates is plainly based on a severely scientific method; but valuable remarks on some points of philology are embraced under *Ades* (strong and weak forms of roots), *decem* (Grimm's law), *linguo* (*q*—which should rather have been *qu*—and *π*), *ferus* (*f* and *θ*), *vīcus* (*v* and *F*), *flās* (*r* from *s*), *septem* (*s* and *τ*), *fūnus* (*br* from *sr*), *olea* (the termination *-aster*). Alternative etymologies are rarely given (*femina* from *tētus* or *fēlo*,

*liber* from *ἐλευθερος* or *libet*, *stipulor* from *stipulus* or *stipula*, *tener* from *tenuis* or—surely impossible—*τέρην*, *vehemens* from *veho* or *vē-*).

Many of the connexions suggested are very striking, among them *furo* *θύ(σ)ω*, *inquam* *voco*, *ira* *hira*, *lacertus*, "muscle," from "lizard" (*cf.* *musculus*). *loquor* *locus*, *luculentus* "rich" *lucrum*, *opīnor* *ob*, *orno* *ordino*, *sēmita* *sē*, *splendeo* *splēn*, *suppedito* *pedes* ("foot-soldier"), *tētus* *tō*, *vēlox* *veho*, *vēlum* "mantle" *vestis* (as opposed to *vēlum* "sail," *veho*), *venēnum* *Venus* ("philtre"), *vīlis* *vēnum*. Other new combinations are less satisfactory: *at* *aut*, *castrum* *caedo*, *frio* *frango* and *pūs* *pango*, *inānis* Umbrian *acnu* "land" (which, however, Bücheler renders "sacrifice"), *irrito* *hirrio* (what of *pro-rito*?), *jējunus* *sē* + *dīus*—"without the day's meal", *jocus* *invoco*, *litterae* *διφθέρα*, *omnes* *homines*, *so-dalis* *sum*—"with" + *edo* (and so *sūmo* *sum* + *emo*), *tranquillus* \**trans-liquillus* (which would surely give \**trāquillus*). Some of the old etymologies which are admitted are simply impossible: *apio* *ἄπτω*, *frango* *ρήγνομαι*, *germen* *gen-*, *habeo* German *haben* (which should go with *capio*), *horreum* *ὥρεϊον* (itself rather borrowed from the Latin), *lacrīma* *δάκρυμα* (the roots alone should be compared), *redimio* *amicio* (and Graii from Graeci!), *simplex* *plico* (what of *simplum*?), *sincerus* "sine cēra," *traho* English *draw* (from Pott). The *t* in *lateo*, *patior*, *rutilus*, cannot represent *θ*. The connexion of *sōl* and *ἥλιος* is not "doubtful," but impossible. Other combinations which perhaps should not have been received are *culina* *coquo* (Varro's "quod ibi colebant ignem" supplies a simpler explanation), *forma* *μορφή*, *glans* *βάλανος*, *globus* *glomus* (promosclerosis is too late to prove anything), *glōria* *κλέος*, *jacio* *ἵημι* (is *ἵζημι* a possible form?), *meditor* *μελετάω* (*l* becomes *d* only through popular etymology or in vulgar Latin: the converse is the rule), *miles* *mille*, *monstrum* *moneo*, *nōmen* *ὄνομα* (which Havet rightly puts with *nun-cupo* alone), *ob* *ἐπί* (why the vowel-change?), *pons* *πάτος*, *post* *ὀπίσω*, *pulmo* *πνεύμων* (itself probably due to popular etymology), *rivālis* *rivus*, *scindo* *caedo*, *sculpo* *γλύφω*, *sterilis* *sterno*, *stringo* German *Strang* (against Grimm's law), *tempus* *tepor*, *tessera* *τεσσαράγωνος* (a tessera was really *ὀκτάγωνος*), *tribuo* *tribus*, *vagina* *vaco*. *Disco* can hardly stand for \**di-dec-sco*.

Actual mistakes are hard to find. On p. 364 *σπογγία* and on p. 418 *εἰς* are wrongly accented. The forms *μύνω* *σπάρος* *σκαράβειος* do not seem to exist. Perhaps it does not much matter that *formuacapes* is only a conjecture of Scaliger's; but the preposterous modern figment *nico* should have been excluded.

But in a work of such compass it is easy to find flaws. The etymological portion of the book is, indeed, at once so scanty and so good as to suggest the hope that Prof. Bréal will yet fulfil the promise which he, like Prof. Postgate, has so long made, and give us a complete Etymological Dictionary of Classical Latin. Books on the general principles of Latin etymology we have in plenty; an Etymological Latin Dictionary is still a desideratum, for Campos Leyza is scarcely worth mentioning, and Hintner is at once incomplete and unsatisfactory, while general Latin dictionaries, like Lewis and Short's,

derive but about one-tenth of the root-words they give, and the derivations they offer are naturally imperfect, and often unscientific.

E. R. WHARTON.

#### OBITUARY.

WILLIAM BENJAMIN CARPENTER.

NOT only the scientific world, but the larger public, have heard with profound regret the news of the sad accident which has taken from among us the familiar and honoured figure of Dr. Carpenter. No one could have listened to him during the last few years without a feeling of admiration for the untiring energy which made him—when past his seventieth year—still one of the most forcible speakers, one of the most constant attendants, and one of the most eager debaters at the meetings of the Royal Society, the British Association, and similar gatherings. No man of science could witness, without respect and sympathy, the ardent devotion of the veteran naturalist to the cause of scientific progress, and the earnest simplicity of his character. Dr. Carpenter embraced early in life the profession of a student and teacher of biological science, and he never ceased to work with marvellous industry and extreme ability at the tasks which had thus become to him a duty. His interest in the problems which he had helped by his researches to solve, or by his speculations to simplify, was so keen that they were ever the chief occupation of his thoughts and conversation. Where another might have indulged in some trivial dialogue, Dr. Carpenter would, with a vivacity and sincerity that were the outcome of a contented and unwearied mind, captivate his interlocutor with a serious discussion of the grounds urged against his view of the animal nature of Eozoon, or as to the nervous system of Comatula; or, again, as to the theory of ocean currents, or the reform of the University of London. What he said on such occasions was admirable, and his willingness to meet fairly an antagonist was no less indicative of the true, single-hearted man of science than the almost boyish eagerness with which he would rush into the fray. The younger generations of biologists regarded him as a man of iron frame destined to grow younger, more laborious, more fruitful of good works, as they themselves grew on in years and sunk into rest and obscurity.

Dr. Carpenter's work was so abundant and varied that it is impossible, briefly, to give an outline of it. It was distinguished throughout by the highest and loftiest aims, and by a standard of excellence which, from the first, tolerated nothing but the very best and most thorough, both in scope and detail, which unsparing labour could attain. His three best-known books—his *Comparative Physiology*, his *Microscope*, and his *Human Physiology*—have each, in their day, exerted a powerful influence for good on the scientific education of the English-speaking world. In the first of these a brilliant and most successful effort was made to establish that common science of organic nature, dealing alike with its animal and vegetable phenomena, which has now received full recognition as "Biology." In the second the army of amateur observers, who delight in the revelations of the microscope, were trained to accurate work and led on to become useful auxiliaries of the professional explorers of the organic world. In the last a vast service was rendered to medical men, who had previously no such thorough exposition of the facts of human physiology in their hands. The observations and speculations on the functions of the brain and nervous system, contained in the earlier editions of that work, formed the starting-point of a new Physiology

of Mind, which the author developed at a later period of his career in a separate work—the merit of which is nowadays sometimes overlooked, owing to the fact that its teachings have become familiar commonplace.

Two great public movements owe their success to Dr. Carpenter's direction. As Registrar of the University of London, to which position he was appointed in 1856, he secured for natural science, in the examinations of that body, the prominent position which it has since held; and, in the vigorous administration of the duties of his office, contributed, beyond all other individuals, to the success and reputation of the university.

The *Challenger* Expedition and the preceding explorations of the deep sea by vessels of the Royal Navy would undoubtedly not have been carried out but for Dr. Carpenter's exertions, and for the fact that he personally took part in the earlier expeditions.

His direct contributions to science, in the form of memoirs embodying original discoveries, are splendid monuments in themselves of his skill and industry; but they become more remarkable still when we remember that they were produced by a hard-worked official, who, at the same time, was engaged in writing books and articles of a more general and educational character. The most important are (1) his beautiful memoirs on the structure of the Foraminifera in the *Philosophical Transactions*, and in a monograph published by the Ray Society (1868). This field he still cultivated in later days—as his last paper in the *Philosophical Transactions* two years ago—on Orbitolites—testifies; (2) his splendidly illustrated and minute researches on the structure and development of Comatula (Antedon); and (3) his later elaborate work (on which he was still busy) on Eozoon Canadense. In Comatula, Dr. Carpenter discovered a peculiar form of nervous system—the nervous nature of which was contested and denied by nearly all zoologists until within the last five years. Within that period the veteran naturalist had the satisfaction of finding his views on this matter very generally accepted, and of seeing his son, Dr. Herbert Carpenter, of Eton College, taking up, in the same thorough spirit as his own, the more extended investigation of the allies of the little Feather-star—the study of which he himself commenced thirty years ago in a summer holiday at Arran.

Dr. Carpenter was born in 1813 at Exeter. He was educated at University College, London, and graduated M.D. at Edinburgh in 1839. After commencing practice as a medical man in Bristol, he removed to London in 1843, and devoted himself exclusively to literary and scientific pursuits. He became Professor of Medical Jurisprudence in University College, which office he resigned in 1856, when he was appointed Registrar of the University of London. In 1878 he retired from the Registrarship on a pension, and devoted his well-earned leisure to scientific research, and to furthering, by his speaking and writing, a variety of philanthropic movements (for, like his sister, Mary Carpenter, he deserves the title of "philanthropist") connected with public education, public health, and the advancement of science.

In 1861, Dr. Carpenter received the Royal Medal of the Royal Society, in 1871 the degree of honorary LL.D. at Edinburgh, and in 1873 he was elected a corresponding member of the Institute of France.

Enough has been said, even in these brief lines, to show that in Dr. Carpenter we have lost a true leader of science, a man of rare character, whose example is of the most ennobling tendency, and whose influence has been and will remain, so long as the memory of British men of science endures, one of the brightest and best. E. RAY LANKESTER.

#### SCIENCE NOTES.

IN the current number of the *Proceedings* of the Geologists' Association there occurs, with other interesting matter, a suggestive paper by Mr. Goodchild, of the Geological Survey, in which he discusses the vexed question of the origin of the brick-earths and gravels of the Lower Thames Valley. The writer, after exposing the apparent inadequacy of other views, falls back on the hypothesis of the late Mr. Belt; and suggests that at the climax of the glacial period a huge arm of ice stretched across the mouth of the Thames and other rivers of the southern part of the North Sea basin, so as to pond back their waters, and raise their level to that of the upper edge of the dam. If this hypothesis be admitted, it follows that the evidence of the antiquity of man supposed to be afforded by the occurrence of implement-bearing gravels at high levels loses much of its significance.

#### PHILOLOGY NOTES.

THE Cambridge Press will publish immediately *The Divyāvadāna*, a collection of Early Buddhist Legends, now first edited from the Nepalese Sanskrit MSS. at Cambridge and Paris, by Prof. Cowell and Mr. R. A. Neil.

MESSRS. MACMILLAN announce an edition of *The Politics* of Aristotle, by Mr. R. D. Hicks; and also a translation of *The Rhetoric*, by the Rev. J. E. C. Weldon, headmaster of Harrow.

A NATIVE society, styling itself Rōmaji Kai, has lately been formed at Yedo for promoting the adoption of the Roman alphabet in Japan. At present the characters used to express the sounds of the language are either the *Katagana* (which consist of parts of certain selected Chinese characters), or the *Hiragana* (which are made up of cursive forms of these and other Chinese characters). In addition to these forms of writing, and commonly used indifferently with them on the same page, are the ordinary square Chinese characters. These systems as they stand are sufficiently perplexing; but the confusion is rendered worse confounded by the fact that the interspersed Chinese characters are sometimes intended to be read as Chinese words, sometimes as the synonymous Japanese words, and sometimes again as mere phonetic signs. Nothing beyond this statement is required to make out a *prima facie* case in favour of the project of the Rōmaji Kai. So far the promoters of the society sail with wind and tide, but their difficulties will begin when the vexed question of the best orthography to be adopted for the transcription of Japanese words becomes ripe for discussion.

THE issue of a large-print octavo edition of the British and Foreign Bible Society's new Hebrew translation of the New Testament, with the latest corrections of the translator (Prof. Franz Delitzsch), will be acceptable to many students of Hebrew. This is the seventh edition of 5000 copies.

A CLASS in Malayan has been opened this autumn in Cornell University by Prof. Roehrig, who has been conspicuous for many years past in teaching a practical knowledge of several Oriental languages.

#### MEETINGS OF SOCIETIES.

UNIVERSITY COLLEGE SOCIETY.—(General Meeting, Tuesday, Nov. 10.)

THE SECRETARY (Prof. Morley) in his report showed that the society meant to be, and had already to a great extent become, an organisation that united all members of the college, both teachers and students, for the furtherance of social intercourse and fellowship. The number of its members at the close of the session 1884-5 was



998, and the subscription, which had been placed at the low sum of one shilling, had been sufficient for its purposes. Eight assemblies have been held by the society during the year now closed, at which the average attendance has been about 800. Other parts of the work of the society have been the furnishing of the common room of the college for men-students and the laying of the two lawn tennis courts in the quadrangle adjoining the college. The committee is now endeavouring to bring about the union of all the athletic societies of the college, and to find means for providing a ground within easy access of the college for the recreation and sports of the students. A representative committee (comprising professors and students in each of the faculties, fellows, and old students of the college) was next elected for the ensuing session, and, after the business of the evening, a social gathering, at which some 600 persons were present, took place. An interesting collection of pictures, painted by students of the Slade school, was on view, including one or two oil-paintings exhibited at the Royal Academy and a series of etchings by W. Strang. The proceedings terminated by a concert given in the Botanical Theatre.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, Nov. 10.) FRANCIS GALTON, Esq., President, in the Chair.—This being the first meeting of the session the President made some opening remarks, in the course of which he congratulated the Institute upon the obvious increase of public interest in the science of man. Besides the gratifying facts that more new members are joining the institute and that the corresponding section of the British Association was popular, there are such evidences as that the authorities of Trinity College, Cambridge, have extended the tenure of one of their fellowships to enable its holder to pursue his anthropological studies, and that at the meeting of the British Association at Aberdeen it was the rector of the university, Dr. Bain, who contributed one of the most thoughtful of the anthropological memoirs. Mr. Galton proceeded to insist upon the political value of anthropology as the science that best qualifies us to sympathise with other races and to regard them as kinsmen rather than aliens.—A paper containing a short account of some experiments in testing the character of school children as observers was read by Mrs. Bryant. In these experiments an attempt was made to read signs of character in an observer from the manner in which he makes an observation and describes it as made. From the written description of (1) a room, and (2) a picture, which the children experimented upon were first shown and then required to describe, a rough diagnosis of their character as observers can be made; and hence some idea of their character generally is obtained which, though very deficient in precision and still more deficient in certainty, may have, nevertheless, a real practical value for educational and other purposes. In the experiments made the most interesting points noticed were: (1) great variety in the proportions existing between the sensational and intellectual factors of perception; (2) the occasional prevalence of the tendency to substitute feeling for thinking, which is a very characteristic feature of general character where it exists; (3) varieties in degree and kind of orderliness; (4) differences in the degree of colour interest, as also of interest in form and number; (5) great variety in degree and kind of imaginative play as shown in the efforts of constructive explanation required to describe a picture.—Mr. Joseph Jacobs then read a paper entitled "A Comparative Estimate of Jewish Ability." This applied the same method to Jews and Scotchmen as Mr. Galton applied to Englishmen in his *Hereditary Genius*, with results favourable to the two former races in the order mentioned. The subjects in which Jews seemed to show superior ability were philology, music, metaphysics, and finance.

ARISTOTELIAN SOCIETY.—(Monday, Nov. 16.)

SHADWORTH H. HODGSON, President, in the Chair.—The Rev. E. P. Scrymgeour read a paper on "Kant's *Metaphysics of Morals*." Having insisted on the high importance of Kant's writings as demanding exact scientific distinction, especially in the department of morals, he pointed out how,

so far from quenching geniality, such moral determination secures a free social intercourse and establishes moral dignity. After reviewing these writings he described comprehensively the system of thought which they unfold; marking especially the three functions of Reason, as Understanding, Judgment and Will, in connexion with the three subordinate faculties of Sensation, Feeling, and Desire; and alluding to the obscure function of Imagination as leading on to the Hegelian development. He then dwelt at length on nine leading points brought out in the *Grundlegung*; showing how practical perplexity and speculative embarrassment are interpreted as arising in the play of the several functions of Reason, whereby, however, is effected the development of a good Will, as the true aim of Nature, through the discipline of Experience.

### FINE ART.

Tiryns. By Henry Schliemann. (John Murray.)

(First Notice.)

At last, after sundry delays caused by the constant progress of further discovery, Dr. Schliemann's great work on Tiryns lies before us. It is the fourth great volume he has published, containing new materials, new results, new proofs of his remarkable genius and indefatigable labour. If we except the excavation of Orchomenus, which, though very instructive in some respects, was on the whole disappointing, all his ventures have turned out brilliantly successful—and this last, not least. Nay, it seems as if this exploration of Tiryns, though by no means so fruitful in gold work and other museum curiosities as those of Mycenae and Troy, is, from the antiquarian point of view, really the most valuable of them all. This arises in a great degree from the larger experience, and hence better method with which the work was carried out. Instead of probing by vertical shafts, which often destroy as much as they discover, the plan of uncovering the site in horizontal layers was carried out, and thus all the details of floors, housewalls, and thresholds in the old palace of Tiryns have come to light in a complete system. Furthermore, the clearing away of the rubbish necessarily accumulated by the work round the outer walls has not only restored its former appearance, but disclosed many additional facts, so important that the book was delayed for some months in order to include Dr. Dörpfeld's account of them. It is much to be wished that this systematic and reverent proceeding should be fully carried out also at Mycenae, where Dr. Adler expects that results of similar importance as to the ground plan of the palace may be obtained. These facts are mentioned in order to show the ripe maturity of Dr. Schliemann's latest labours, and how his keen insight has profited by every preceding experience. He will now have the well-merited reward of having made an epoch in archaeology, and a name as immortal as the science of his choice.

Our first duty is to give a summary of the most important facts elicited, and then to consider the inferences drawn by the author, or by his collaborators, from these facts. For every detail in the exploration we have the author's high authority, supported and verified by that most acute and cautious specialist, Dr. Dörpfeld, who now stands first among the archaeological architects, if we may coin a phrase, in the world. His experiences at

Olympia and in Sicily, and the brilliant proofs he has given of his ability on many fields of Hellenic exploration, have raised him to an unique position for his years; and anyone who reads through his modest and careful chapters (v. and vi.) will feel how thorough and conscientious is his work. He has not touched the pottery, which is Dr. Schliemann's own special ground—if the doctor can be said to have any authority greater in one department of prehistoric Greek archaeology than he has throughout all the science.

The main body of facts shows the following result. The whole upper (S.) plateau of the rock was occupied by a great palace, reached by a carriage-way sweeping round from the north-west, which was barred on its ascent, after the entrance gate, by an additional gate with vestibules fore and aft. The plan of all the vestibules was the same—it was that of the temple *in antis*. The stone thresholds are there, the round stone bases of the two pillars are there, and we can still distinguish the place where the side pilasters were set, if they are not actually *in situ*. In the case of the first massive gate which bars the approach, the great stone side posts are *in situ*; the holes for the transverse bolt to shut the gate are there; the pivot hole for the turning of the gate is still visible; and in another case even the bronze cap which protected the wooden pivot, and turned in its stone bed in the threshold, was there, and filled with wood ashes. Though all trace of the lintel and covering of the great gate had disappeared, it was easily seen that both in style and measurements it closely resembled the famous Lion-gate of the neighbouring Mycenae.

The inner gates, or entrances to the several courts, with their vestibules, had, on the contrary, no upper structure of stone. The pillars all through the palace were of wood, leaving no traces but some ashes, and the absence of all traces of architrave or other upper members of stone proves that all the roof and roof-beams were of wood. Hence we may regard the oft-attacked theory, that the Greek temple architecture was developed from wooden structures, as receiving a corroboration amounting to proof. We need only remind the learned reader of the evidence derived from the examination of the ancient Heraeum at Olympia, where all the pillars of stone vary in their proportions and design, being gradually substituted for the older wooden supports, according as they succumbed to age.

But let us return from inferences to facts. The numerous wall-courses, concrete floors, pillar bases, and thresholds laid bare by this careful system of clearing away the rubbish in horizontal layers have shown us a great complex of courts and chambers, making up a stately mansion, with offices, store-rooms, bed-rooms, and waiting-rooms, as well as state-rooms and ante-chambers, or ante-courts. And all this includes only the ground-floor of the palace. What ever upper storey existed—and there are evidences of room for staircases—has disappeared, on account of its structure being wooden, and so subject to conflagration. Even the brick walls have been glazed, and the tie beams in them burnt to ashes by the violence of the flames. Such could hardly have been the case had not a

vast mass of fuel been supplied by the wooden parts of the building. This, in itself, makes a wooden upper storey probable.

The great complex of ground-floor rooms may best be described as grouped round two centres: the hall of the men, with its ante-court; and the somewhat smaller hall of the women, with its ante-court. These two principal members of the palace lay nearly side by side, except that the latter was thrown back somewhat, and was therefore more secluded and more difficult of approach. They were not directly connected by any door or passage, so that the way from the one to the other led round by several corridors and passages, or out of the main entrance to the one and into the main entrance to the other. The ante-courts of both were surrounded by porticoes on the plan of the temple *in antis*; the floors were concreted and carefully drained; on the walls of the rooms were wall paintings both in animal and geometrical designs, and, moreover, plaques of alabaster with designs in blue glass paste. These remains of ornament are given in several splendid coloured plates at the end of the book, and are among the most curious discoveries ever made in prehistoric Greek art.

As regards the numerous smaller rooms which surrounded these large dwelling rooms—the main hall has an area of 120 square yards—little can now be determined. One of them only is quite clear as to its intention, and affords the most remarkable evidence of the advanced condition of house-building at Tiryns. It is the bath-room. Lying apart to the left of the men's court, as you enter, this room was floored with one great slab of sand-stone, about 8 by 10 feet, laid on foundation walls under its ends, but lying free in the centre. Its size and thickness implies a weight of not less than nineteen tons! This gigantic floor-stone is pierced with a drain hole, leading to a terra-cotta drain-pipe, and so carrying off water. The floor has raised edges, in which are visible the dowel-holes to hold wooden panels, with which the walls were coated, to prevent the sun-dried bricks from suffering by wet. Nay, even a fragment of the terra-cotta bath was found—smooth and painted, with a handle—wherein the old kings of Tiryns and their guests took their tub.

It is not possible within reasonable limits, to go further into the details of the palace at Tiryns. Suffice it to say that Dr. Schliemann's book superannuates all previous discussions on the Homeric mansions, built up as they were laboriously on stray inferences from the *Iliad* and *Odyssey*. The close similarity in plan of the palace at Troy, which has only now received its proper explanation, suggests that we have before us a general type, carried out in many examples through Greece during the heroic age.

We must not, however, conclude without stating the latest results attained by Dr. Dörpfeld during this year's excavations about the great walls of the fortress. These famous walls, long so well known, were supposed to have been piled together of huge uncut stones, merely selected as suitable to form a somewhat regular structure, without any binding, except that of little stones to fill gaps, and containing within their enormous thickness

covered ways and galleries in at least two places, which were formed by an ogival placing of the stones, and which had lateral openings and windows at certain intervals. The use of these galleries was unknown, and the thickness of the walls was quite in excess of what was needed even for their introduction. Dr. Dörpfeld has now uncovered many parts hitherto hidden, and has discovered (1) that the huge stones of the wall were not absolutely rude, but roughly hewn and shaped for their purpose; (2) that the walls were built with clay mortar, which has been washed away gradually and completely in all the exposed portions; (3) that the great thickness of the walls and towers was not without practical purpose, for that in these places chambers were constructed in the heart of the walls and towers either as storehouses, prisons, or lumber rooms; (4) that the galleries within the walls were for access to these chambers in the body of the outer walls. His revised plan at the opening of chap. vi. differs therefore from the previous plans in the book by its far greater completeness, and explains many things hitherto enigmatical. But the length of the present article compels me to postpone the discussion of the inferences to be derived from all these new facts to another number of the ACADEMY.

J. P. MAHAFFY.

#### THE WORKS OF CARL HAAG.

WE have been so long accustomed to look year by year for the latest drawings of Mr. Carl Haag at the Annual Exhibition of the Royal Water-colour Society, that, despite his un-English name, we almost need to be reminded that, by birth at least, he is no countryman of ours, but a Bavarian. Nearly forty years ago he first came to London, a young man of seven-and-twenty, after studying under Reindel at Nürnberg and under Cornelius at Munich; and he has been with us nearly ever since, devoting himself to that art of water-colour painting for love of which he is said to have left his native country.

Readers of the ACADEMY will scarcely need to be reminded with what skill and success he has practised it. The breadth of his treatment, the rich transparency of his colour, the finish of his execution, have appealed to most of them in many an Eastern scene resplendent with the glow of the sun on sandy desert and brick tower, and the vibrating blue of African and Syrian skies. We all know his splendid types of Arab and Jew and Armenian and Egyptian, clad in their picturesque Oriental costumes. What the younger generation know less are his earlier works: his views of Nuremberg and Bavaria, his scenes from the happy married life of our own Queen and the Prince Consort, and his portraits, with which he made his first successes before he came to England. Although the earliest of his drawings here show talent and executive skill, some of these seem already so old-fashioned that it is hard to believe that they were executed by the painter that we know. It is not only costumes that have changed, but taste and sentiment. Such drawings as the "Evening at Balmoral Old Castle, the Stags brought Home," and the "Morning in the Highlands, the Queen, Prince Consort, and the Royal Family ascending Loch-na-gar," painted in 1853, are certainly clever; but they also show how greatly the artist has, during the last thirty years, advanced in drawing, in colour, and in style. At the time it was painted, "The Fish-Market at

Rome" represented what was then probably considered as something like the acme of perfection in water-colour; but the merest tyro now, though he might find it difficult to imitate its careful workmanship, would shun its hard drawing and crude tints. It is not only interesting but instructive to see these old drawings. They show us what great progress has been made in art since the Exhibition of 1851; and there is none who can show us this better, or better afford to show it us, than Carl Haag, for he has kept fair pace with the time.

So far as we know, there has been no collective exhibition of his drawings since 1876, when eighty-eight of them (including sketches) were exhibited in Mortimer Street. A great many of the best of the present gathering (213 in number) have been executed since then; and the very latest show no decrease in mastery, while they are freer from that touch of Western sentiment without which, not so very long ago, not even a true picture of Oriental life was thought poetical enough for art. We see, in this collection, the reflection of many popular sentiments which have passed away. That of Eastlake is plainly visible in the drawing of "Pilgrims in Sight of Rome"; the scenes from royal life in the Highlands can scarcely fail to recall Landseer; and such drawings as "Danger in the Desert," and "Happiness in the Desert," fine though they be, and not more than some fourteen or fifteen years old, are not quite in keeping with more modern taste. The progress of art towards realism, which, if poetic, must seek its poetry within its subject, has been favourable to the imagination of the artist, which is rather interpretative than creative. He is never so much at home as in the East or in classical lands, which, to all artistic and cultivated minds, are filled with pictorial and poetic suggestiveness. How fertilising to his talent was his contact with the East may be seen by the comparison of the "Dalmatian Peasant Girl" (1854) with the "Son of Sheikh Mansoor" (1858). We mention these drawings because they hang together, but the same story is even better told by others. Although in such pictures as "On the Alert," and "A Night in Egypt," we find the artist's sense of the dramatic shown with spirit and propriety, it is in scenes of dignity and repose rather than in those of action that he succeeds best. If we were to seek for those drawings of his which to us seem to contain the most enduring elements of attraction, we should settle on the grand presentment of the "Sphinx of Geezeh," the "Acropolis," flushed with the afterglow, "A Mugharabee Bedawee at Devotion," or "Kaheen Amran, the Samaritan High Priest at Nablous, reading the Pentateuch," or any of his simpler studies of Eastern life, like "The Procession Camel." But, partly for the reasons already given, and partly from their beauty and variety, the whole collection is well worth seeing; and there is scarcely a drawing, from the smallest sketch to the giant drawing of the giant Ella (called "One of our Ancestors," No. 11), which does not attest the possession of genuine artistic feeling and rare technical skill.

#### NOTES ON ART AND ARCHAEOLOGY.

MR. HOLMAN HUNT's admirers and well-wishers will be glad to hear that his health has decidedly improved of late. His lungs are not affected. Whether he will be able to conquer ultimately the affection of the throat and bronchial tubes which has so troubled him is still doubtful, though he and his doctors have good hope that he may do so. He is painting daily in his studio at Chelsea, and always takes an afternoon walk.



THREE more exhibitions will open to the public next Monday, with a private view to-day: the Institute of Painters in Oil Colours; the winter exhibition of the Society of British Artists in Suffolk Street; and an exhibition of cabinet pictures in oil at the Dudley Gallery.

WE may also mention that Messrs. Agnew now have on view a proof of Mr. Macbeth's etching of the well-known picture by George Mason exhibited at the Royal Academy in 1869 under the title of "Girls dancing by the Sea." It is now re-named "A Pastoral Symphony."

THE Society of Lady Artists, with the addition of many new members, will hold its next annual exhibition of oil and water-colour pictures at the Egyptian Hall, Piccadilly, in February, 1886.

THE Wiltshire Archaeological and Natural History Society have undertaken the reprint of an elaborate work on "The British and Roman Antiquities of the North Wiltshire Downs," a large portion of the first edition of which was destroyed in the great fire in Pater-noster Square in 1883. The author is the Rev. A. C. Smith, of Yatesbury, who has accumulated his materials during a close familiarity with the district for the past twenty-five years. The work contains an account of all the barrows, cromlechs, circles, camps, roads, dykes, &c., within an area of 100 square miles, with Avebury for its centre. It is illustrated with seventeen maps and 110 woodcuts. The London publisher is Mr. Quaritch.

A SUBSCRIPTION, to which Baron Alphonse de Rothschild contributed 40,000 frs., has enabled a committee of French gentlemen to present to the Louvre the following pictures: (1) a "Dead Christ," by Carlo Crivelli; (2) "The Annunciation," by Fra Angelico (two heads, one of the Virgin and the other of the announcing angel, from the Hamilton Collection; they are of great beauty, and fetched £1,312 10s. at the famous sale in 1882); (3) "The Annunciation" (School of Bruges); (4) The "Vierge au Puits," by Sandro Botticelli; (5) "Saint George," by Lucas van Gassel; (6) "Madonna," by Hugo van der Goes. The pictures were to be shown this week.

WE quote the following from the *Times*: The process of restoring a characteristic old wooden church at Hopperstad, in the Hardes district of Sogne, in Norway, has brought to light an interesting mediæval relic. In a closed niche a book, consisting of six wax tablets, was found, carefully enclosed in a casket of wood and leather. The tablets are of box-wood, covered with wax, each tablet having a thin border, so as to hinder the tablets from sticking together on closing the book; this precaution has helped to keep it in excellent preservation. The contents are chiefly drawings, made by a fine style, representing scenes from village and rural life. At the end there is a large catalogue in Latin of various kinds of animals, with a translation into old Norwegian; and from this it has been conjectured that the greater portion of the book dates from the close of the thirteenth century. But there are indications that part of the book is of earlier date. The tablets are fastened together at the back, and the cover is carved and inlaid with various small pieces of differently coloured woods. The book has been placed in the Museum of Antiquities in the University of Christiania, and it is intended to publish it shortly in facsimile.

THE report of the fifty-first session of the *Congrès Archéologique de France*, held at Pamiers, Foix, and St. Giron, in 1884, has only just appeared. The programme was but partially responded to, especially in philology. The

chief interest of the volume lies in the descriptions and illustrations of the Roman churches of Southern France, and in some prehistoric studies of different localities; that on the basin of the Rhone, between the Ardèche and the Gardon, by M. H. Nicolas, being the most complete.

THE old wall-paintings in the courtyard of the Rathhaus at Basel, originally painted by Hans Bock and his sons Felix and Peter in 1609, are undergoing a process of "restoration" for the fourth time. They were "renewed" in 1710, 1759, and 1825.

A STATUE of Balzac is to be erected at Tours, and one of Joan of Arc at Rouen, in front of the new Palace of Justice. The execution of the latter has been confided to M. Pézieux.

WE have received from Messrs. Griffith, Farran, & Co. two series of drawing-books of an elementary kind, one freehand and the other geometrical. What with the "South Kensington," the "Vere Foster," and other similar series, there would seem to be no lack of these aids to education; but there is no doubt room for Messrs. Griffith, Farran, & Co.'s books, which are very well fitted for their purpose, being graduated with care and judgment, and furnished with plain and simple explanations for both teacher and student.

AMONG the acquisitions recorded in the last part of the *Jahrbuch der Königlich Preussischen Kunstsammlungen* the most important are the pictures from the Blenheim Gallery, including the "Andromeda" and "Bacchanal" of Rubens, the "Fornarina" of Sebastian del Piombo, a portrait of a young man formerly ascribed to Holbein, and the rare example of the Siena master of the fourteenth century, Francesco da Vannuccio. Among other important acquisitions, the panel representing "The Birth of Christ" from the predella of Duccio's famous altarpiece at Siena is the subject of an article by E. Dobbert. Another notable article is on Luca della Robbia, by W. Bode. Besides the illustrations in the text heliogravures are given of the Duccio, and of a relief of the Madonna and Saints by Luca now in the Museum at Berlin.

IF any of our readers have engravings or chromos to spare this winter time, the Working Lads' Institute, 12 The Mount, Whitechapel, E., will be very glad to receive them. The institute rooms sadly want enlivening, and the contents of some old portfolios would aid in the process.

## THE STAGE.

THE Girton Dramatic Society are going to act Gilbert's "Engaged" this term. A fresh-woman—if that is the girl-equivalent of freshman—Miss Lilian Revell, is to play the second lady, Minnie.

MR. FRANK MARSHALL has been offered a handsome commission to write a new play for America.

THE full-dress rehearsal of Mr. Browning's "Colombe's Birthday" on Wednesday afternoon, by the Browning Society's friends and helpers, showed that the chief parts were well filled, specially those of Colombe, by Miss Alma Murray, and Valence, by Mr. Leonard Outram, who acted at times with rare intensity. Mr. Gould, as Melchior, spoke admirably; Mr. B. Webster made a gallant young prince, and the court officials' parts were fairly filled. The rehearsal promised a very creditable performance.

## MUSIC.

### SIGNORA AMERIS AT BALMORAL.

SIGNORA GIOVANNA AMERIS, of whose fine singing, when first privately heard in London, we gave some account at the time in the *ACADEMY*, had last week the distinguished honour of twice performing before the Queen and Royal party at Balmoral Castle: namely, on Wednesday the 11th and Saturday the 14th inst. On the second occasion Signora Ameris was summoned by telegraph, by special command of Her Majesty, who was graciously pleased to express her warm admiration of the young vocalist's voice and style, and who, moreover, presented her at parting with a beautiful cross set with pearls, rubies, and sapphires. Signora Ameris received her professional education at the Conservatoire of Milan, and has appeared with much success at La Scala and other continental opera-houses. She has great dramatic ability, and a contralto voice of rare sweetness, compass, and power.

### RECENT CONCERTS.

AT the fourth Crystal Palace concert on November 7 was performed a concerto of Bach's for violin, two flutes, and strings. The *continuo* is not figured in the score, but an attempt was made to add a part on the pianoforte as a modern substitute for the harpsichord. The pianist only added chords or played the notes with the basses. Surely Bach required more filling in; for in some places figures for the solo instruments seemed to demand some answer or imitation from the pianoforte. The idea itself of using that instrument was, however, praiseworthy, for it made some sort of approach to the orchestra of the eighteenth century. The concerto—the fourth of the six famous ones dedicated to the Duke of Brandenburg—contains some interesting music. The *finale* is particularly lively and clever. A symphonic poem, "Leben und Liebe, Kampf und Sieg," by Mr. F. Praeger, was given here for the first time. This orchestral piece, with its numerous short themes, reminds one of Wagner, and, so far as their treatment is concerned, rather of Liszt. We cannot say that the work favourably impressed us, but it must be confessed that it was somewhat difficult to follow at a first hearing. The programme concluded with a fine performance of Schubert's Symphony in C, which "G," who believes almost against hope in the existence of a Gastein symphony, still persists in calling No. 10. Madame Valleria was the vocalist. Last Saturday afternoon the programme included no novelty. Mr. Max Pauer played Beethoven's Concerto in E flat in a highly creditable manner, and was well received. Mdlle. Antoinette Trebelli made her first appearance, and, with her pleasing and well-cultivated voice, speedily won favour. The programme included Haydn's delightful "Clock" symphony, and some numbers from Rubenstein's "Bal Costumé."

On Monday evening, Miss Fanny Davies, the young lady who recently made such a favourable *début* at the Crystal Palace, appeared for the first time in the Popular Concerts, and played Bach's Chromatic Fantasia and Fugue. It was a treat to hear this fine work played as Bach—according to the best tradition—would probably have played it. The "Bülow" version is generally used; and there is no doubt that the eminent pianist, by his additions and alterations, hoped to improve, and intended to honour, this masterpiece of the eighteenth century; but putting pieces of new cloth to an old garment is nearly always unsatisfactory. Miss Fanny Davies interpreted the music with intelligence and taste. The ornaments of the

fantasia were given neatly and without the slightest exaggeration. The fugue was taken at the proper pace, and its cleverness and beauty were left to speak for themselves. Miss Davies is young, and tone and temper are not fully developed, yet everything points to a most successful future. For her encore, Mendelssohn (Op. 7, No. 7), she was much applauded. In Schumann's pianoforte Quartett in E flat, she played with great care and reverence. The first two movements were excellent; in the slow movement, however, there was, perhaps, a little want of feeling, and in the *finale* a little want of power. Of the rest of the programme we need not speak in detail. Madame Néruda was the violinist, and Mr. E. Lloyd the vocalist.

Herr Heckmann and his associates, Herren Forberg, Allecotte and Bellmann, are again in London. They commenced a series of four concerts last Saturday evening. The programme included three fine quartetts, Schumann in A, Brahms in A minor, and Beethoven, Op. 59, No. 1. The Brahms, an interesting work, has not been heard in London for some years, and Herr Heckmann deserves thanks for its revival. We notice in the scheme of the four concerts that Beethoven's name occurs six times; and considering the many opportunities the public have of hearing his works at the Saturday and Monday concerts—to say nothing of other societies—we think Herr Heckmann might have devoted less space to the Bonn master. We are glad to see Schubert's great Quartett in G (Op. 161) announced for the second concert: it has only been given three times at the Popular Concerts. With regard to the performances last Saturday evening we cannot but admire the marvellous *ensemble*, and the earnestness and enthusiasm of the four players. Their very earnestness, however, leads them to a little exaggeration, and their playing at times is precise rather than poetical. Their reception was most enthusiastic. J. S. SHEDLOCK.

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